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Billboard

LUDACRIS

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THE
IMAGE

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WEB BUZZ
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No. 1

ON THE CHARTS

ALBUMS

WEEK	ARTIST / TITLE
72	DAVID NINE / <i>DAVID NINE</i>
72	ALISON KIMBLE / <i>CRIMINAL MINDS</i>
72	DAVID NINE / <i>DAVID NINE</i>
76	THE BLUEGRASS
76	TOP BLUES
76	TOP CHRISTIAN
76	TOP COUNTRY
76	TOP GOSPEL
76	TOP HEATSEKERS
76	TOP INDEPENDENT
76	TOP LATIN
76	TOP R&B/HIP HOP
76	TOP WORLD

SINGLES

WEEK	ARTIST / TITLE
75	DANIEL POWERS / <i>DANIEL POWERS</i>
75	ADULT TOP 40
75	HOT COUNTRY
75	HOT DANCE CLUB PLAY
75	HOT DANCE AIRPLAY
75	HOT DANCE SINGLES SALES
75	HOT DIGITAL SONGS
75	HOT 100
75	HOT 100 AIRPLAY
75	HOT SINGLES SALES
75	HOT LATIN SONGS
75	MODERN ROCK
75	POP 100
75	POP 100 AIRPLAY
75	HOT R&B/HIP HOP
75	HOT R&B/HIP HOP AIRPLAY
75	R&B/HIP HOP SINGLES SALES
75	R&B/ADULT
75	RHYTHMIC
75	HOT RINGTONES

VIDEOS

WEEK	ARTIST / TITLE
89	CHRISTINA AGUILERA / <i>CHRISTINA AGUILERA</i>
89	TOP MUSIC VIDEO
89	TOP MUSIC VIDEO

THIS WEEK ON JAZZ

WEEK	ARTIST / TITLE
75	DAVID NINE / <i>DAVID NINE</i>
75	TOP CLASSICAL
75	TOP CLASSICAL CROSSOVER
75	TOP DIGITAL
75	TOP INTERNET
75	TOP JAZZ
75	TOP CONTEMPORARY JAZZ
75	TOP POP CATALOG
75	TOP REGGAE
75	TOP DVD SALES
75	TOP TV DVD SALES
75	VIDEO RENTALS
75	GAME RENTALS

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JENNIFER LOPEZ: JENNIFER LOPEZ/REX USA; JAY-Z: JAY-Z/REX USA; LUDACRIS: LUDACRIS/REX USA

Conferences

MECCA ROCKS

The Doors keyboardist Ray Manzarek and manager Jeff Jempol will hold an exclusive keynote Q&A at Billboard's annual MECCA conference Sept. 11 in Los Angeles to discuss the Doors' digital success. billboardevents.com

R&B ON DEMAND

Billboard and Clear Channel Radio will broadcast the Sept. 8 Billboard R&B/Hip-Hop Awards. The webcast will be available via billboard.com and more than 50 Clear Channel station Web sites. billboardevents.com

EXCLUSIVE Q&A

Top-selling norteño act Los Tigres del Norte will tell all in an exclusive Q&A with Billboard's Leslie Cobo at the inaugural Regional Mexican Music Summit, set for Nov. 13-14 in Los Angeles. billboardevents.com

Blogging

THE JADED INSIDER

A rocker running for president? A top U.K. act weighing in on the World Cup? It could only be happening in the wide, wide world of blogging. Warning: This stuff's habit forming. jadedinsider.com

360 DEGREES OF BILLBOARD

HOME FRONT



He's Ba-a-a-ck
Danny Goldberg
returns to the biz



Off Lead
Life after Frontman,
on the road



Frae Wabb
Christian artist gets
into spirit of giving



Mobile Moves
Bands hit the
handset via games



Urban Wizard
"Doc" Wynter of
Clear Channel

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UpFront

SEPTEMBER 9, 2006

**>>>'iPOD'
LAWSUIT
SLASHED**
Hongfujin Precision Industry, a unit of Shenzhen-based Foxconn, which manufactures iPods for U.S.-based Apple, sleighed its libel claim against two Shanghai journalists from 30 million yuan (\$3.77 million) to just 1 yuan Aug. 31. The journalists of state-run newspaper China Business News were sued over a June 15 report in the newspaper alleging that workers on iPod assembly lines worked under harsh conditions for low pay.

**>>>RIAA VIDEO
DRAWS CRITICISM**
Tredde groups are criticizing the RIAA's educational video on copyright law as misleading and factually inaccurate. "It contains exaggerations and outright lies," says Michael Petriconi, Consumer Electronics Assn. senior VP of government affairs. Petriconi says the use and creative commons laws counter some of the video's claims on sharing, copying and downloading. Cells to the RIAA for comment were not returned by deadline.

**>>>NPR PREPS
NEW MUSIC
SERVICE**
NPR is developing a digital music portal set to launch in the first half of 2007. The service will feature current programming and archival material amassed from the 815 public radio stations around the country and their partner Web sites. It will focus on a mix of genres, including classical, jazz, folk, opera, triple-A, electronic and alternative. Pricing details were not disclosed.

NOT TOURING BY AYALA BEN-YEHUHA

NO BANG FOR THE BUCKS

**Daddy Yankee Fans Fall Prey To
Fraudsters Advertising Fake Shows**

Reggaeton superstars rarely make it to HarderVille, S.C. So last month, local music fan Richard Martinez gladly forked over \$100 at the door for a Daddy Yankee concert that had been advertised on local radio. But after a three-hour wait, Daddy Yankee was nowhere in sight. Martinez and other witnesses say a woman selling tickets then got into what she claimed was the rapper's limousine and screeched out of the parking lot with the money. When the hundreds of fans in attendance caught on to the scam, all hell broke loose. "They were about to burn the club," they started throwing bricks, glass, everything at the club," Martinez says.

That melee followed one of the latest alleged scams reported to law enforcement by management for Daddy Yankee, who is not currently on tour. Bergen County, N.J.-based prosecutor John Molinelli has issued an arrest warrant for a suspect—believed to be in the Dominican Republic—who received a wire transfer of

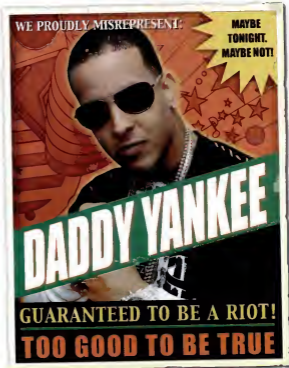
\$100,000 to produce Daddy Yankee for a recent concert in New Jersey.

"They're definitely allegations against the same person," Molinelli says, referring to a possible connection among incidents in South Carolina, New Jersey and three other locations.

A statement on Daddy Yankee's Web site provides an e-mail address for fans to report suspected fraud. "Every day there are new scams," Yankee publicist Mayra Naveas says. In October, says Naveas, investors for a Daddy Yankee date in New York were ripped off for \$75,000; more recently, a San Antonio investor called before sending money to Daddy Yankee management for a non-existent concert.

Unlike in Latin pop and regional Mexican, which have longer touring histories and more established relationships between venues, management and promoters looking to make money on reggaeton concerts often literally don't know who they're dealing with, Naveas and others say.

In the South Carolina case,



the club owner and the president of the local Spanish-language radio station say they were shown a performance contract that turned out to be fake. "They really did a number on us," says Esperanza Echeverre of Radio Sol, which ran promos for the Daddy Yankee show in exchange for a promised cut of ticket sales. "And we got nothing."

Vietnam promoter Henry Cardenas says inexperienced people looking to cash in on the Yankee juggernaut are easy vic-

tims. "We work with a lot of managers and agencies. Before we get into one of these deals, we do our homework," says Cardenas, who is handling the Yankee tour starting next March.

The difference between a legitimate booking and a fake one can be a bit slippery. Javier Perez, who manages up-and-coming reggaeton act Alexia & Fido, says promoters often jump the gun and advertise a show lineup before all the deals have closed. "It happens all the time. You'll

see 10 artists being announced, and three show up," Perez says. He recalls a promoter trying to lure him into booking Alexia & Fido on the premise of a bigger act's participation—even when the supposed headliner was not scheduled to perform.

For now there are no plans to assuage disgruntled Daddy Yankee fans with a South Carolina concert. "I know it's not his fault, but it would be nice," Echeverre says. "Not for free, [but] maybe half price." —

continued on p. 8

ILLUSTRATION BY STEPHEN WEBSTER

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**>>> CAREY,
WARNER/CHAPPELL
TOP BMI WINNERS**

Mariah Carey, Kanye West and Warner/Chappell Music tank top winners Aug. 30 at BMI's sixth annual Urban Music Awards at New York's Roseland Ballroom. Carey won top honors for song of the year and songwriter of the year, the latter of which she shared with Blogg D and Jim Jonsin. Kanye West won the producer of the year award and Warner/Chappell Music was named urban music publisher of the year. The awards recognized the top songwriters, publishers and producers of the past year.

**>>> BROOKS &
DUNN, PAISLEY
LEAD CMA NODS**

Brooks & Dunn and Artists Nashville labelmate Brad Paisley dominated the field with six nominations each for the 40th annual Country Music Awards, which will be held Nov. 6 in Nashville. Additionally, Kenny Chesney, Keith Urban and Carrie Underwood each picked up four nominations, while Rascal Flatts and Dolly Parton scored three a piece. Brooks & Dunn will host the awards show for the third time. It will be broadcast from the Gaylord Entertainment Center in Nashville on ABC.

**>>> BMG PUB
AUCTION
CONTINUES**

The auction process for BMG Music Publishing is now entering its third phase. Firm bids were due from the invited bidders by Aug. 31. Bartschman will review the offers to whittle the final contenders down to three or fewer.

**>>> LINKIN PARK
HITS ITUNES**

Linkin Park, one of the few major acts that had yet to make its music available via Apple's iTunes Music Store, has changed course and packed with the service. Three of the group's albums became available Aug. 29, each

continued on >>>9

HOME FRONT

860 DEGREES OF BILLBOARD

**BILLBOARD R&B AND
HIP-HOP HONORS TO
CAP CONFERENCE**

Lyle Jennings, Luce Plasco, Governor, Young Drs. Sha-rafa and Bobby Valentino are set to perform during the Billboard R&B Hip-Hop Awards Sept. 8 at Atlanta Live. The ceremony caps the seventh annual R7B/Hip-Hop Conference, held Sept. 6-8 at Atlanta's Renaissance War-rially Hotel.

Akon will be the master of ceremonies, or the "Ambassador of Rhythms," opening the show and introducing the performers. The rapper/producer, whose second album "Konvicted" is due Dec. 12, will also be equipped with a digital camera provided by Clear Channel, which is webcasting the awards show.

Big Jon Platt, EMI Music Publishing's executive VP and head of urban music, will present the Hip-Hop Founders Award to Public Enemy, and Jay-Z and DuRap will receive the Inaugural Q1s Reading Excellence Award for outstanding achievement in music, culture and business.

The awards honor the genres' most popular al-

bums, songs, artists and contributors as determined by the actual sales and radio airplay data that informs Billboard's weekly charts. Kanye West, Mariah Carey, Jamie Foxx, Kaysla Cola and T.I. are among the multiple nominees.

The Billboard R&B Hip-Hop Conference will feature various panels, workshops and artist showcases and offers attendees the opportunity to network with influential industry figures while uncovering new talent. The event assembles music professionals from across the na-



tion. Attendees include more than 700 industry figures, including agents, artists, managers, producers, press and record label executives. <<<

MILEPOSTS BY GAIL MITCHELL

Dick Scott, 73

From the Temptations To New Kids On The Block, A 50-Year Vet Remembered

An early proponent of corporate/brand marketing within the music industry, Richard



SCOTT

"Dick" Scott was also a savvy manager whose diverse client roster included New Kids on the Block (NKTB), Boyz II Men, New Edition, Tiffany, Teddy Riley and Doug E. Fresh. The veteran of more than 50 years in the industry died Aug. 29 in Los Angeles following a long illness. He was 73.

"He paved the way for all the branding deals being done today," says Richard Channer, GM of Joe Simpson's J2 Entertainment, which guides the careers of Jessica Simpson, Ashlee Simpson and Ryan Cabrera.

"He had all kinds of deals from apparel to school supplies. And he made sure that

this Kids-branded merchandise was not just available at their live shows but at all retail shops," Channer says.

Before he teamed with NKTB in the mid-'80s, Scott had already forged an impressive industry career. Starting out as assistant station manager and merchandising director at sister Boston radio stations WCHB and WCHD, Scott segued to Motown Records as assistant to founder and president Berry Gordy. While there he also served as road manager for the Supremes, the Temptations and others.

Joining CBS Records in 1973 as director of administration in the then-newly created special markets division, Scott and fellow CBS executive LeBaron Taylor developed strategies that helped improve the marketing and promotion of black music. In 1976, Scott left CBS to establish Tiffany Entertainment, a management and artist development company. His partners included basketball legend Earl "The Pearl" Monroe.

Tiffany Entertainment paved the way for Dick Scott Entertainment. Among Scott's clients were dance-pop act Technologic, and Maurice Starr, who created New Edition and later founded and produced NKTB. Scott and Starr

eventually became partners in each other's companies.

As NKTB sang its way to multimillion-dollar success, Scott parlayed the group's popularity into a merchandising bonanza. He licensed the group's name to more than 190 products, from T-shirts, dolls, toys and jewelry to games, bed sheets and towels. At one point, it was reported that the quintet generated more than \$800 million dollars in merchandise sales alone, not counting record sales or concert revenues.

In an NKTB special feature in the Dec. 15, 1990, issue of Billboard, Scott recalled that after being exposed to the artist Tiffany's audience, the group embarked on its first tour, which "was a very successful venture. But I began to think globally. I felt that if I handled properly, the group could be the biggest thing in the world, and as [NKTB's hit] 'Hangin' Tough' began to explode, everything began to take shape, particularly with the merchandising, which was flying out the window."

Scott is survived by a son, Furquan, and a nephew, Quinton Moses. At press time, arrangements were being made for a private funeral service. <<<

Additional reporting by Michael Pioletta in New York.

BUSINESS BY TODD MARTENS

GOLDBERG, NEW WEST FORM NEW LABEL

Amal Records Marks Music Vet's Return To The Biz

After a brief stint in liberal talk radio, industry vet Danny Goldberg found himself itching to get back to the music industry. With a new management firm already in hand, Goldberg has now teamed with roots-focused New West Records to launch Amal Records.

Goldberg was last seen in the music biz as the head of Artemis Records, the label he founded in 1999 and left in 2005. He departed Artemis shortly after selling ownership to Sheridan Square, selling Billboard at the time that he would "like to be excited" about what he does.

"I wanted to get back in the music business," Goldberg says. "It's what I've done most of my professional life. I took this break to be CEO of Air America, which was a rare, one-of-a-kind opportunity."

Goldberg stepped down this spring from his Air America position, which he had held for about a year. He'll remain vice chairman at the station until the end of this year. Earlier this month, he announced the formation of Gold-



GOLDBERG

Village Entertainment, a company that launched as a management firm. His first clients include Steve Earle and Allison Moore.

Goldberg is a household name in the music industry, having held leadership positions at record labels Atlantic, Warner Bros. and Mercury. He also ran management company Gold Mountain in the '80s and '90s.

He sees Amal as an extension of what he was doing at Artemis. Amal will release about two or three albums per year, with RED-distributed New West providing marketing and promotion services. Goldberg points to Warren Zevon and the Pretenders—acts he worked with at Artemis—as the kind of level of talent he would like to sign to Amal.

"There's a certain category of artists who have a natural audience of 100,000 [units], give or take," Goldberg says. "In many cases, the artists between 50,000 units and a gold record are not going to be prioritized at majors. But these are still artists with whom a focus and effort can make a huge difference." <<<

with two bonus tracks and a third iTunes-exclusive cut. In addition, iTunes is adding the video content featured on the group's "Live in Texas" and "Collision Course" DVDs. In late July, Metallica made its music available on iTunes for the first time, leaving the Beatles, Led Zeppelin, Radiohead and Garth Brooks among the remaining major holdouts.

>>> CLEAR

CHANNEL OFFERS

SIX PACKS

Clear Channel Radio's

Online unit on Aug. 29

launched a new artist-

hosted, on-demand

video feature called

Video Six Pack. Christine

Aguilera kicked off the

initiative by selecting six

of her own videos for

viewing, including her

latest single, "Ain't No

Other Man." Six tracks

from her latest CD, "

"Back to Basics," will be

available for streaming

along with an interactive

Video Six Pack will be

featured on 100-plus

Clear Channel Radio

station Web sites.

>>> AOL UNVEILS

REVAMPED MUSIC

STORE

On Aug. 29, AOL

unveiled a revamped

music product with a

Web-based store and

subscription service

offering audio and video

streaming, song downloads

and downloads

that can be transferred

to compatible digital

made players. AOL

Music Now, part of its

AOL Music service, is

open to any online

visitor and features more

than 2.5 million songs

and videos. Until

recently, AOL had been a

service only available to

its Internet access

subscribers. Users will

pay \$10-\$15 per month

for full access to AOL

Music Now.

Compiled by Chris H.

Webb. Reporting by

Susan Butler, Jonathan

Cohen, Brian Gerrity,

Todd Martens, Ken

Tucker, Reuters, Ray

Wadell and Chris H.

Walsh.



QUEEN + PAUL RODGERS' latest

tour played to 60% capacity and

grossed nearly \$11 million.

YOU'VE

IT MITCHELL PETERS

Old Bands, New Singers

Just How Important Is An Original Vocalist To A Tour?

While ticket sales seem promising, this fall's upcoming Alice in Chains tour is one of several recent outings to beg the question of whether or not a band can remain relevant in the touring market without its original frontman.

Original Alice in Chains members Jerry Cantrell (guitar/vocals), Mike Inez (bass) and Sean Kinney (drums) successfully tested the waters in the United States with a six-city club trek in May. New lead vocalist William DuVall joined the '90s rock act on that occasion. DuVall replaces Layne Staley, who died of a drug overdose in 2002. Alice in Chains' last outing with Staley was in 1996.

The North American trek begins Sept. 22 at the Joint in Las Vegas and wraps Nov. 26 at the Warfield in San Francisco, with more dates to be added. General on-sale began Aug. 19, and so far the numbers look good. Minneapolis' First Avenue date (Nov. 13) sold out immediately, and dates at Norfolk, Va.'s NorVa (Oct. 22) and Baltimore's Rams Head Live! (Oct. 24) were well on their way, according to venue representatives. Those shows will have a capacity of 1,500 and an average ticket price of \$40.

"It's one of the strongest ones we've had in the history

of the NorVa," president Bill Reid says.

The concept of recruiting a replacement vocalist isn't new, and it's one that has worked for bands like INXS, Queen + Paul Rodgers, Journey and Lynyrd Skynyrd. Tom Vitorino, who manages Riders on the Storm, is all for new singers. He says original music never dies if there's a demand for it.

"Fans want to have a place to go celebrate the music they love," he explains. "As long as the vocalist doesn't become a bad imitation, it's good... If you put together a singer with a band and it comes across strange, the fans will alienate you."

CHUTZPAH REQUIRED
With Riders on the Storm featuring the Doors' Ray Manzarek and Robbie Kriger, fans were out surprised to see the Cult's Ian Astbury step in on vocals, Vitorino says. "People know Jim Morrison has passed on. They don't expect him to appear at shows."

But filling the Lizard King's boots isn't easy. "You've got to have a thick skin to step into that crater stage microphone, playing Doors music with original Doors members," he says.

"It takes a lot of balls to do that."

Paradise Artists agent/owner

Howie Silverman, who reps Queen + Paul Rodgers in the States, agrees with Vitorino that it's important for new vocalists to bring individual strength and personality to the table, not just a poor imitation. "I want to see a star in his own right," the agent says. "Don't give me some guy singing them like a tribute band."

Longtime promoter John Scher has seen his share of frontmen come and go. The CEO of Metropolitan Talent Partners, which produced INXS' North American tour with vocalist J.D. Fortune, says it's easier to replace a frontman who was not a key instrumentalist.

"You have situations where the lead singer was the dominant songwriter and sometimes the dominant instrumentalist. The lead singer can also be the lead guitarist," Scher explains. "That wasn't the case with INXS. Michael Hutchence was not the lead guitarist or a principal instrumentalist."

The promoter adds that the CBS reality TV show "Rock Star: INXS" played a tremendous role in the success of the band's Switched On tour. The reality show competition was held to find a replacement for original frontman Hutchence, who committed suicide in 1997.

"The TV show had an enormous effect because it gave exposure," Scher explains. "I think there's any number of acts this could work for, depending on how it's treated on television."

Scher also points to the success Journey is having on its U.S. co-headlining tour with Def Leppard, which recently added a third leg. Journey is on its third replacement lead singer, Jeff Scott Soto, but that has not stopped the trek from grossing \$10.4 million between June 23 and July 30, according to Billboard Boxscore.

As a Journey fan, former Lynyrd Skynyrd manager Charlie Brusco has enjoyed something different about all three vocalists. But there are two reasons he returns to the live show. "For Neal Schon's guitar playing and the songs," the Alliance Artists president says. "As long as somebody is singing those songs well, I'll go back to see them."

Brusco, who helped organize Skynyrd's 1987 reunion tour with new vocalist Johnny Van Zant, says bringing to a new singer boils down to believability. "If it feels authentic to the fans, then the band can co-opt to go out there and do great." If not, "They won't be able to get enough

glitz to make it work."

Skynyrd's initial lineup split after the tragic plane crash in 1977 that killed original frontman Ronnie Van Zant (Johnny's brother) and two other members. When the Southern rockers regrouped a decade later, fans rallied to see the live show. "The reaction was so big that it ended up being a full-fledged, 32-date tour," Brusco says. "At the beginning, it was only being done as a tribute."

There are also tours that don't do well, as was the case with this summer's New Cars amphitheater jaunt. The reincarnation of the '70s/'80s new wave band featured original guitarist Elliot Easton and keyboardist Eliot Hawkes, but excluded vocalist Ric Ocasek, a key member. (Bassist/vocalist Ben Orndie in 2000.) Todd Rundgren was drafted to front the band.

Two concerts reported to Boxscore between May 13 and June 10 reveal that the New Cars/Blondie co-bill sold 43.7% of the available tickets, grossing \$1.5 million.

As for the fate of Alice in Chains' tour, the outcome will ultimately fall on fans' shoulders. "It's an emotional decision for their fans and whether their hearts and souls are open to something new," Scher says. <<<

2006 Tours With New Lead Singers

SOURCE: Billboard Boxscore

INXS
Gross: \$6,896,945
Attendance: 134,235
Percentage Capacity: 67.4%
Shows Reported: 35

JOURNEY
(CO-HEADLINING
WITH DEF LEPPARD)
Gross: \$17,072,243
Attendance: 364,301
Percentage Capacity: 86.2%
Shows Reported: 18

NEW CARS
(CO-HEADLINING
WITH BLONDIE)
Gross: \$1,592,546
Attendance: 28,853
Percentage Capacity: 43.7%
Shows Reported: 10

**QUEEN +
PAUL RODGERS**
Gross: \$12,858,832
Attendance: 166,716
Percentage Capacity: 69%
Shows Reported: 22

J.D. FORTUNE now fills the
vacant spot for INXS



WORLD WIDE WEBB

Christian Artist Offers
Albums Online—
For Free



WEBB

NASHVILLE—In an age when most artists and record companies do everything in their power to sell music, Derek Webb and INO Records are taking a unique turn. They are giving away his latest CD, "Mockingbird," for free.

Starting Sept. 1, fans can log on to freederekwebb.com and download the complete "Mockingbird" free of charge for three months. The album was previously released through conventional methods last December and has sold 15,000 copies according to Nielsen SoundScan.

"I don't consider myself in the record business as much as the music business," says singer/songwriter Webb, formerly a member of popular Christian band Casting Crowns.

"I consider it my job to connect music with people," he says. "To give away the record for free connects all the dots for me."

Webb hopes the campaign will grow his fan base. "If I'm able to put another 40,000 or 50,000 copies in the marketplace, it doesn't matter to me how they got there," says Webb, whose socially conscious lyrics have inspired "Blue Like Jazz" author Donald Miller to hail him as a modern Woody Guthrie. "Most artists don't make any money off the records they sell anyway. If that many more people have the record," he says, "it enables me to do things I couldn't do before."

"Mockingbird" is Webb's third studio disc for INO, a Brentwood, Tenn.-based Christian label, owned by Michael and Ingrid Webb. It is distributed to the Christian market via Provident Integrity Distribution and to the general market via Sony BMG. During his summer tour dates, Webb has announced that the album will be

available on the site starting Sept. 1. He says his merchandise sales have doubled in the past few weeks. "What's even more interesting is that the majority of what people are buying aren't T-shirts or other records, but the very record I'm giving away," he muses. "It's fascinating to me."

Webb says fans tell him they love the idea and want to support what he's doing, so they are buying copies of "Mockingbird" to share with friends.

Webb thought the concept would be a tough sell when he presented it to executives at a

label, but both INO's president Jeff Moseley and VP of promotion Dan Michael were completely supportive.

Michael says they are counting on it to be a "viral campaign" and expect word of mouth among fans to promote freederekwebb.com.

The label is also sending e-mails to the INO database and has enlisted Internet marketing company BuzzPlant to help spread the word. Webb will promote the campaign on his monthly Podcast on iTunes as well as his MySpace page.

Both Michaels and Webb are quick to point out that they value retail's contribution to Webb's career. To show their appreciation, they plan to release two new projects in January 2007. "One Zero Remix" will be available exclusively via digital retail; a second CD, "One Zero Acoustic," is going exclusively to brick-and-mortar retailers. "We're not trying to changed the delivery system forever," Webb explains. "We're just trying to connect with people." ■■■

SpiralFrog's Big Leap

Digital Service Lands Universal—Can It Land Ads And Users?

Mainstream media were quick to pump up the hype on Universal Music Group's licensing deal with new ad-supported digital music service SpiralFrog. The New York Times went so far as to flag the venture as "a challenge to Apple Computer's hugely successful iTunes service." But a closer examination of SpiralFrog's model may raise more questions than confidence.

To be sure, the New York-based company boasts a management team with impressive résumés. It is led by former Universal McCann Worldwide CEO Robin Kent and counts former Sony/ATV Music Publishing president Richard Rowe; former RIAA/IFPI chief Jay Berman and Mobile Entertainment

But there are a number of caveats to the innovations SpiralFrog is trying to forge. Users have to view a 90-second advertisement while downloading each file; files expire after six months; and the tracks can only be transferred to portable devices that are compatible with Microsoft's WMA digital rights management standard. That doesn't include the iPod, and likely also won't include Microsoft's new Zune digital music player, which sources say is expected to have its own proprietary DRM standard separate from the version of WMA used by other Microsoft-based music services and players.

The music industry has been experimenting with business models for ad-sup-

porting deals with other ad-supported music downloading services in development that have concepts similar to SpiralFrog. Mashboxx, a legal P2P offering fronted by former Grokster chief executive Wayne Rosso, has licenses with UMG, Sony BMG and EMI. No definitive launch date for the service has been set.

QTrax, another rival service, has agreements in place with EMI Music as well as EMI Music Publishing. It too has an uncertain launch date. Both companies are allowing consumers to download files that expire after a limited number of plays (the working number is five).

A lingering question facing every try-before-you-buy download service is whether DRM-wrapped files with mul-

'You can't pull in big ad bucks if you don't have lots of traffic.'

—WAYNE ROSSO OF MASHBOXX

Forum Americas chairman Ralph Simon among its board of directors.

And its model offers at least one major feature that other ad-supported offerings lack: portability. The service, set for beta (or test) launch in December, will offer DRM-wrapped files that consumers can download free of charge and transfer to a portable device.

The SpiralFrog model also extends the length of time in which users can interact with the content.

The company was able to secure the deal with UMG by linking what sources say is a one-year pact with an option for a second year in exchange for a multimillion-dollar advance and a piece of the service's ad revenues. It is said to be pursuing deals with the other majors.

ported on-demand music for more than a year.

RealNetwork's Rhapsody subscription service launched an ad-supported, try-before-you-buy offering called "Rhapsody 25" last April. Consumers who don't subscribe to Rhapsody can stream any song or combination of songs up to 25 times per month.

Napster followed suit in May, launching an ad-supported music destination called Napster.com. Users can stream any song up to five times each.

While both services are viewing their ad-supported offerings as an effective education tool for would-be subscribers, neither is proving a runaway hit.

Meanwhile, the major labels have been lining up li-

tle usage restrictions will be effective at luring payment-averse music fans away from P2P networks.

SpiralFrog has lined up Perry Ellis, Benetton and Levi's as initial sponsors, betting that the concept just might work. But if it can't attract users quickly, the company could also struggle to pull in more advertisers, which it needs to cover its content wholesale costs of an estimated 60-70 cents per download. Rosso, who has been lobbying to get his own service off the ground for more than a year, says the service faces an uphill battle over the long-term: "You can't pull in big ad bucks if you don't have lots of traffic. And even if you can, what's the ad value of something you can turn your head away from while you are downloading?" ■■■





GOTTAHAR

BRANDING BY MICHAEL PAOLETTA

That Synching Feeling

Music Aggregator The Orchard Launches Service To Move Songs

Earlier this year, independent music digital aggregator the Orchard launched Orchard Music Services. The goal: get music on to ad campaigns, TV shows and feature films.

The Dimensional Associates company is joining a crowded marketplace that includes music publishers, music pluggers and entertainment marketing companies, all of which provide similar services.

"With this service we are expanding the uses of the music we currently work with," says the Orchard founder/chairman Richard Gottahar, who—along with

VP of licensing Patrick Sullivan, director of creative licensing Annie Lin and manager of commercials and licensing Jim Heekin—leads the OMS division. "We have all this music at our fingertips, what else can we do with it?"

With its music partners around the globe, Sullivan says OMS can deliver music from anywhere with a digitized system.

In some cases, OMS administrators synch rights for tracks that it has licensed for digital distribution (nearly one-quarter of its catalog). If the track is not a controlled composi-

tion from the label, the Orchard reaches out to the music publisher. OMS receives a percentage of the license fee from each track it places.

The Orchard's catalog features more than 1 million tracks, representing roughly 75 countries and numerous genres. OMS draws from this reservoir and works with a global network of label affiliates and repertoire experts to locate music. OMS also works with numerous agencies, including Peterson Mills Hooks, BBDO Worldwide and Euro RSCG.

Gottahar has noticed that most OMS clients are not interested in "top-line content." Instead, he says, they are digging deep into the Orchard's catalog, "finding obscure pieces of music that suit their purposes."

Indeed, OMS has placed several songs in national and international ad campaigns. If a campaign and its featured music prove popular, discussions may follow to determine additional ways to exploit the music, encompassing ringtones, digitized and remixed. Gottahar says OMS is having such talks regarding the Sun Harbor's Chorus' "Hard Work," heard in a campaign for Svenska Enskilda Banken.

Lloyd Simon, president/CEO of New York music research/licensing firm Production Advisors, views OMS as a valuable resource, but one limited by its own catalog. Conversely, a company like Production Advisors is able to cast the widest of nets. "We're not tied to or associated with any one music service or music publisher," Simon says. "Our only goal is getting the right piece of music for our client—wherever that music happens to be."

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JERRY HELLER."
—Eazy-E



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UpFront

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Hail! Hail! Rock'n'roll!

The Rock and Roll Hall of Fame officially opened this week on Sept. 2, 1995. It is similar to the United Nations in that its existence is an extraordinary achievement, and everybody has a different opinion about how it should be run.

I personally believe the founding fathers (in both cases) have done a very good job under difficult circumstances and should be applauded.

But, hard as it is to believe, I do have a thought or two. In my mind, "Rock and Roll" has a specific identity. The founders' inclusion of blues, folk, soul and R&B artists who had a direct influence on rock artists was also a good idea.

The truth is the biggest problem the hall faces is getting everybody deserving in. The 100-plus names submitted each year are all great artists.

One issue that does need to be dealt with for reasons of historical accuracy is band leaders

getting in while, in some cases, their profoundly important bands don't. Elvis is in, Scotty Moore is in, but Bill Black and D.J. Fontana are not; Buddy Holly but no Crickets; Bill Haley but no Comets; Smokey but no Miracles—you get the idea. If they weren't essential, why were their names used in the first place? I suggest a mea culpa special induction ceremony, and let's get them all in.

Meanwhile, I will continue to display my own personal prejudice and fight for the Johnny Burnette and the Rock and Roll Trio, Little Walter, the Hollies, the Paul Butterfield Blues Band, etc. And by the way, there's also dozens of songwriters, producers and other critically important nonperformers who must be recognized, beginning with Brian Epstein, Andrew Loog Oldham, Albert Grossman and yeah, Col. Tom Parker.

See you in the voting booth.

COOLEST GARAGE SONGS

1	COOLEST 20 COOL ROCK'N'ROLL SONS EVER	2	3
1	ZENO BEACH Hawaii	RADIO BIRDMAN	
2	DOLLS Columbia	PRIMAL SCREAM	
3	SAVING GRACE American Recordings	TOM PETTY	
4	HOT GIRLS IN GOOD MOODS Sire	BUTCH WALKER & THE LET'S GO OUT TONITES	
5	YOUR LOVE, NOW Sire	TH' LOSIN STREAKS	
6	PULL SHAPES Hempstead Industries	THE PIPETTES	
7	PINKERTON'S ASSORTED COLOURS Georgie Disques	THE ANDERSON COUNCIL	
8	NEW YEAR Jive	LIVING THINGS	
9	DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS	
10	IF IT TAKES A LIFETIME Sire	CHEAP TRICK	

COOLEST GARAGE ALBUMS

1	2	3	4
1	HIGHWAY COMPANION American Recordings	TOM PETTY	
2	RIOT CITY BLUES American Recordings	PRIMAL SCREAM	
3	ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS	
4	BROKEN BOY SOLDIERS V2	THE RACONTEURS	
5	WATERLOO TO ANYWHERE Universal International	DIRTY PRETTY THINGS	
6	ROCKFORD Big 3 Records	CHEAP TRICK	
7	SINHER Blackheart	JOAN JETT & THE BLACKHEARTS	
8	AHEAD OF THE LIONS Jive	LIVING THINGS	
9	THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Sire	BUTCH WALKER & THE LET'S GO OUT TONITES	
10	SOUNDS OF VIOLENCE Sire	TH' LOSIN STREAKS	

Little Steven's Underground Garage column is published exclusively for Billboard.
For more information go to UNDERGROUNDGARAGE.COM



The Indies

TODD MARTENS tmartens@billboard.com

Trustkill's Major Push

Indie Label Does Marketing For Major Label Metal Album

Sometimes an independently released album isn't so independent at all. An example of a major label cleverly working with an indie is happening right now at RED Distribution.

The debut from metal band **Bullet For My Valentine**, "Poison," has sold 84,000 copies in the United States since its Feb. 14 release, according to Nielsen SoundScan. Indie Trustkill Records has spearheaded all the marketing for the album, and the band is heavily featured on the Trustkill Web page.

But **Bullet For My Valentine** is not a Trustkill act at all. The band is actually signed to Jive Records, part of the Sony BMG family.

"**Bullet For My Valentine** is one of the releases I'm most proud of right now," RED GM Bob Morelli says. "It was a live signing complexly; and they utilized us and one of our labels to use the cashet and the market-

ing expertise of Trustkill."

Trustkill founder Josh Grabelle says he had his eye on **Bullet For My Valentine** before the act signed to Jive, but decided not to sign the group. He notes that Sony BMG labels call him "all the time" to similarly downstream artists, and he has passed every time except for **Bullet For My Valentine**.

Morelli says the five-to-Trustkill downstream was the "first of [his] nature" at RED. In most downstream examples, such as RED-distributed Columbia artist **Brandi Carlile** or RCA act **Black Rebel Motorcycle Club**, the albums were simply worked by the distributor rather than a third party label.

"Jive handles radio and video promotion, which they just started doing two or three months ago," Grabelle says.

He adds that Trustkill will always be involved with "Poison,"

but future **Bullet For My Valentine** releases will likely carry the Jive name only. While not every indie label would want to participate in such endeavors, Morelli cites it as the kind of initiative that will likely happen "more and more" at RED.

In the case of Trustkill and Jive, the indie is utilized as a full-on partner on an album. Rather than viewing the indie as a farm club of the major label, the major taps it for expertise in a certain market. "Most of the time it's set up through us because we have the relationships," Morelli says. "The major company then gets to utilize an avenue they didn't explore in the past."

Morelli has focused on expanding RED's marketing and promotion departments since he became GM last year. He has also helped bring more BMG labels into the RED fold—Sanctuary,

Provident and ATO now regularly utilize the RED system.

But Morelli makes it clear that RED has not and will not shift its main focus as a distributor of third-party labels, of which RED works with about 40. The company is having a solid year, with year-to-date current album market share at about 2.7%, according to Nielsen SoundScan. Yet with major labels taking a greater look at the indie market, balancing the desires of the parent company and those of distributed labels becomes a greater challenge.

"It's clearly a priority to help develop records for the [Sony BMG] labels," Morelli says. "What makes us able to do that is that we're a third-party distribution company with the possibility of synergistic approaches."

RED, Morelli says, is always on the lookout for third-party labels that are willing "to work

BULLET FOR MY VALENTINE has signed 84,000 copies of *Poison* with help from indie label Trustkill.



with the other labels in the system." Or find some middle ground, as the company is doing with the new One Haven Records, a recently formed imprint from Or Music co-founder Michael Caplan.

Caplan, now a senior VP of

A&R at Sony Music, is using One Haven to work with RED as a home for downstream artists from the parent company. He has released albums from **Ke\$ha** and **Brach Walker**, and has R&B newcomer **Ryan Shaw** on the horizon.

nervous nitelife06

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MOBILE BY ANTONY BRUNO

Majors Get In The Game

Labels Take Digital Revolution Into Their Own Hands By Creating Mobile Games And Video Content

Ringtones are so six months ago.

The music industry, reaching for ever-expanding ways to promote acts and generate new revenue streams, is getting increasingly creative in its use of mobile technology. With ringtones now a well-established product, record labels are turning to mobile games and videos.

Warner Music Group (WMG) this month introduced its first mobile videogame on T-Mobile and Verizon Wireless. The car-racing game features the likeness, voice and music of hip-hop sensation T.I. The company says it is developing additional mobile games from multiple artists spanning all genres. Similarly, Hudson Entertainment, a mobile-content aggregator, has produced mobile games that feature the likeness and music of such acts as hip-hop group D12 and (most recently) the late Bob Marley.

Meanwhile, Capitol Records is supporting the debut album by Dave Navarro's new band the Paris Channel with a first-of-its-kind mobile-TV promotion in conjunction with Sprint and GoTV. For the next three months, GoTV will air free behind-the-scenes footage, exclusive interviews and performances of the band. They will be refreshed every two weeks.

Partner Retail Entertainment & Design, which produces the content, says it is preparing additional mobile-TV push behind the debut solo album from Ferre of the Black Eyed Peas.

"It's becoming popular and



Labels are releasing more mobile videogames like 'D12 Wrestling,' left, and 'Bob Marley Burnin.'

sort of a cachet to have a mobile presence, and that extends outside of ringtones," Hudson Entertainment CEO Mike Samachina says.

Of course, there's more to it than just being cool. Mobile TV and games have the potential to become big business in the near future. According to research group Infonetics, the global market for mobile-video services is set to reach \$5.6 billion by 2009, from \$46.2 million this year—a whopping increase of nearly 12,000%. An Informa forecast pegs the more mature global mobile-gaming industry at \$7.2 billion by 2010, up from the \$2.4 billion expected this year.

BIG NAMES NEEDED

To reach these numbers, the mobile industry is relying heavily on recognized entertainment brands to capture attention and encourage more traffic to these fledgling for-

mat. One of the reasons ringtones are so successful is that people have a pretty good idea what they are buying from the beginning because of their familiarity with the original song. The same cannot be said of mobile games or video.

"The only thing you have to go on is a name, a very short description and the price," Samachina says. Content featuring recognizable names gets more sales. "It's like why you put an artist in a movie. It's because you're trying to connect his music audience to a new platform."

Record labels are taking advantage of this and beginning to publish and distribute this content directly to wireless carriers themselves, similar to what they do with ringtones now.

WMG and Sony BMG have developed their own mobile-game publishing divisions, rather than licensing the rights to existing game developers. Universal Music Group partners with sister company Vivendi Universal Games for the same. Sony BMG has even started publishing nonmusic-related mobile games, such as one called "The Shroud"—a sort of real-life treasure hunt that utilizes GPS positioning technology but no direct music element.

Additionally, labels are amassing a flood of video content that they expect to make available via mobile phones in the near future, incorporating mobile as the third screen to their existing TV and Internet

video strategy. Not just music videos, but live performances, interviews and other footage created specifically for mobile phones are in development.

The ultimate goal is to release mobile content in conjunction with an artist's new release, preferably before hand to generate excitement, but this remains a difficult goal.

"That's obviously the ideal," WMG senior VP of strategy and product development George White says. "Getting a game completed, tested and ready to launch is even more of a challenge than getting a new hip-hop record recorded, mastered and ready to launch. But that's clearly where we want to be headed."

Particularly frustrating is the fact that this content must be optimized for multiple mobile phones, many of which require different content to different formats.

Development issues aside, there's also the challenge of drawing attention to this new content. Mobile TV and games combined do not generate a fraction of the traffic that ringtones do. The key, White says, is to direct fans who buy a ringtone to other mobile content by the same artist.

"We're really excited about cross-marketing between these categories, driving traffic from a ringtone promotion to a game," he says. "That's one of the things we feel we can bring to the category and it is a theme that we've been working with carriers to do."

BITS & BRIEFS

NEW TRACKS FOR 'GUITAR HERO II'

GamaSpot has partially revealed the musical lineup for the pending "Guitar Hero II" videogame. Publisher Activision—which bought game developer RedOctane for \$100 million earlier this year in part to acquire the popular guitar-simulation game—has not officially released the full soundtrack, but several songs have been confirmed based on video trailers and previews made available to the gaming press and individual artist Web sites.

Confirmed tracks include Black Sabbath's "War Pigs," Guns N' Roses' "Sweet Child O' Mine" and Rush's "YYZ." More records tracks include "Shout at the Devil" by Mötley Crüe and a track by the Stone Temple Pilots.

The game is scheduled to ship Nov. 7 for the PlayStation 2 console.

NOW YOU CAN PUT MORE IN YOUR LOCKER

MP3Tunes.com has introduced a free version of its Obie music locker service, which allows users to stream music stored in the service through any Internet-connected device. Storage is limited to 1,000 songs. The company also has paid versions of the service at 2,000 songs for \$20 per year and an unlimited option for \$40 per year.

PIRATING DETECTIVE ON THE WAY

Identity Systems is developing technology that will let record labels and other media companies identify pirated music existing on the Internet today. Unlike existing software, the new system searches beyond traditional databases and spreadsheets, and examines e-mail, file-directory listings and peer-to-peer search results. EPI Music Publishing is assisting in developing the product.

HOT RINGTONES

	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	10	SUPER MARIO BROTHERS THEME	SEXY LOVE
2	2	6	I WRITE SINS NOT TRAGEDIES	THE NEW RINGTONE
3	3	16	THE NEW RINGTONE	THE NEW RINGTONE
4	4	25	THE NEW RINGTONE	THE NEW RINGTONE
5	5	16	THE NEW RINGTONE	THE NEW RINGTONE
6	6	16	THE NEW RINGTONE	THE NEW RINGTONE
7	7	16	THE NEW RINGTONE	THE NEW RINGTONE
8	8	16	THE NEW RINGTONE	THE NEW RINGTONE
9	9	16	THE NEW RINGTONE	THE NEW RINGTONE
10	10	16	THE NEW RINGTONE	THE NEW RINGTONE

Nickelback earns a top 20 debut with "Far Away" The quartet peaked at No. 9 on the "Rocking" last January.

11	11	16	HALLOWEEN	THE NEW RINGTONE
12	12	16	MISSION:IMPOSSIBLE	THE NEW RINGTONE
13	13	16	THE NEW RINGTONE	THE NEW RINGTONE
14	14	16	THE NEW RINGTONE	THE NEW RINGTONE
15	15	16	THE NEW RINGTONE	THE NEW RINGTONE
16	16	16	THE NEW RINGTONE	THE NEW RINGTONE
17	17	16	THE NEW RINGTONE	THE NEW RINGTONE
18	18	16	THE NEW RINGTONE	THE NEW RINGTONE
19	19	16	THE NEW RINGTONE	THE NEW RINGTONE
20	20	16	THE NEW RINGTONE	THE NEW RINGTONE

Based on information provided by the Recording Industry Association of America (RIAA) and the International Federation of the Phonographic Industry (IFPI). Chart compiled by the RIAA and IFPI.

FOR THE GIRL WITH EVERYTHING
Few iPod accessories are as effective as the iShanty. Yes, the iShanty. The Sexy Society is marketing this as the perfect gift for the girl who likes to lounge around in her underwear all day and still have her music. The black lace iShanty features a removable pocket just big enough to hold an iPod Nano, or "monday" (?) or other "small personal items" (i), according to the description. According to the Web site, the iShanty is already sold out, but back orders are being taken for \$12.95 at thesexysociety.com. —Antony Bruno



Retail Track

ED CHRISTMAN echristman@billboard.com



Indie Chain Takes On The Big Boxers

While Downloading Gets All The Blame For Small Stores' Woes, Manhattan's Great J&R Just Keeps Expanding

This column may start off sounding like last week's Retail Track, but hear with me.

In August, every newspaper in the land had articles about how digital downloading is killing record stores thanks to Tower's current predicament. In July, the New York Times ran a long piece on the impending death of independent record stores.

That story, which focused on some New York merchants, was distributed widely throughout the music industry, thanks to e-mails criticizing it from the heads of two independent-store coalitions.

sales. Without singles, kids turned to the Internet, where songs are easier to steal and/or cheaper to buy as a download.

But in using Norman's Sound & Vision in New York's East Village as the jump-off point, the Times writer failed to analyze what else might be impacting that store.

In general, New York is not a kind place for record retailers. With one exception, which I'll get to shortly, New York has never been known to have great independent stores on the caliber of those in Los Angeles or San Francisco.

That's because Manhattan

siding how much advertising the store does in that paper. In fact, J&R Music is one of the most high-profile merchants of any kind in Manhattan.

J&R was the first consumer electronics and music superstore in Manhattan, and it exemplifies New York retail at its best. The staff is knowledgeable and helpful with a New York edge, if you know what I mean.

When other retailers want to expand, they simplify their concept to the next town. Until recently, J&R simply expanded by opening new store concepts on Park Row, across from city

Since landing in New York, Best Buy and Circuit City have not laid a glove on J&R, which has a superstore music selection with deep catalog.

Like most newspapers covering Tower, the Times attributed independent record store woes solely to digital downloading, which it blamed for the 25% decline in CD sales between 1999 and 2005. In making its case, the article claimed kids no longer shop in record stores and instead get music off the Internet. According to the Times, record stores are "fast becoming a temple of nostalgia" for older shoppers.

But as last week's column showed, more than digital downloading is behind the troubles facing Tower; so, too, is more at play in New York music retail.

The only thing the Times might be right about is that kids don't visit record stores as much as they used to. That's because the major labels shut the entire industry in the foot, and practically killed off the only configuration kids could afford, when they decided that singles cannibalize album

rents are more expensive than anywhere else in the United States, especially for low-margin retailers. In fact, independents are not the only record stores having problems in New York. I could name 15 chain stores that shuttered doors in the past 10 years.

But getting back to Norman's, the Times stated that 10 years ago the store near St. Mark's Place would have been crowded with customers. Besides downloading, couldn't the fact that Best Buy now has a store a quarter-mile south of Norman's, while Circuit City has one that same distance north, also be a factor? It takes a special retailer to stand up to that Best Buy/Circuit City one-two punch.

Such a merchant can be found downtown near the Wall Street area in J&R's, which has proudly flown the indie flag in Manhattan for 35 years. That was sadly overlooked by the Times—pretty amazing, con-

hull. The entire 10-store operation, which also includes a direct-mail/online business, does upwards of \$350 million in annual revenue.

Since landing in New York, Best Buy and Circuit City have not laid a glove on J&R, which has a superstore music selection with deep catalog. But the store also emphasizes new music through weekly in-store performances and signings, according to Rachelle Friedman, who owns J&R with husband Joe.

In a flash, J&R expanded beyond Park Row, opening a upscale version of its best-selling product lines in a store-within-a-store in Macy's on West 34th Street in late August.

With its new location, "now uptown people and tourists can get to see and feel J&R," Friedman says.

Who knows, maybe the Times reporters might wander in off the street too, as they are only seven blocks away. —

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Dixie Chicks Tour Still Rolling

Trio Pulls In Good Numbers Despite Rerouting

Tales of the death of the Dixie Chicks tour have been greatly exaggerated. Yes, shows have been canceled, postponed and the route otherwise reconfigured (Billboard, June 17), no doubt to great frustration and consternation of the Chicks' camp. No, the numbers aren't in the ballpark of the trio's 2003 tour, which grossed more than \$62 million (tops for country that year) and moved more than 1 million tickets.

But the group's lower-than-expected ticket sales (news of which broke June 7 on billboard.biz) is not as big a story as the media has made of it, according to AEG Live CEO Randy Phillips, whose company is promoting the bulk of dates on the tour.

"We're not denying there's a story here, but this act is really an act in transition that started with the last album," Phillips says. "Not that they don't have a country base, not that the music does not have great country elements in it, but it's also transitioning into a broader mainstream audience." Truth is, the Dixie Chicks' *Acoustic & Accordion* tour has grossed nearly \$10 million from the 17 shows reported to Billboard. Boxscore so far this tour: That's an average nightly gross of \$583,981 and an average attendance of more than 9,000 per night.

The Dixie Chicks say they don't consider themselves country, but most country acts would love to put up those kinds of numbers. Beyond a half-dozen or so elite country artists, very few acts in the genre can draw better than 9,000 per night on average.

And the Dixie Chicks have in the past sold a lot of tickets to country fans, many of whom obviously aren't buying this time around. "One of the problems we're having in penetrating the country audience is that country radio won't even take our money for advertising," Phillips says. "So, we don't know if it's the fans not supporting the Chicks and their music, or not knowing how to support them when they come to town."

Whether there is a political slant as to where tickets are selling depends on one's view. "The one obvious thing you see is that Canada is on fire beyond belief," says Phillips, also citing such sellout markets as New York, Boston, Philadelphia and Washington, D.C.

The heartland "is tougher, but how do we know how tough it really is when we can't get to the fans?" Phillips wonders. "We can't just rely on print. We need country radio."

Though there was much industry speculation about the group eschewing a guaranteed performance fee in favor of giving the tour promoter a smaller percentage, "the irony is that they will make about the same amount of money per show on a pro-rata basis," Phillips says. The Chicks began touring in Europe in November, and Phillips does not rule out a return to the United States. "We believe this record has a lot of life in it and the album has a lot to say about

how we finish looking the tour," he says.

Chicks manager Simon Renshaw, Creative Artists Agency and AEG Live were able to deftly reroute the tour into the group's strongest markets and "give the music time to speak for the group instead of quotes taken out of context and press releases," Phillips says, adding that



NATALIE MAINES of the DIXIE CHICKS performing at opening night of the concert tour.

the reruffling of the tour makes a case for national tour promoters. "Only a national promoter could have moved this fast and responded to the tour's perceived strengths and weaknesses as evidenced in the initial public on-sales."

If the Chicks camp has made a mistake, perhaps it has been in how it has dealt with addressing the tour's ups and downs. "I think they kind of get caught off guard by the uproar and hoopla around the tour," Phillips says. "They were adapting, so how can you give a comment to the press or the public when you yourself are trying to figure out how to adapt to it?"

Regardless, there still appears to be no love lost between the Dixie Chicks and country radio, which introduced the trio to the world.

"The fact that country radio won't even take our money for advertising is a sad commentary on the state of this country," Phillips says. "That's the ugly side of the story." Meanwhile, Phillips and AEG Live seem stoked to be in business with the trio, now and in the future. "The Chicks' career is a marathon, not a sprint," Phillips says, "and AEG Live values the business partnership and looks forward to our 10th tour together."

BOXSCORE Concert Grosses

GROSS/	ARTIST(S)	Attendance	Boxscore	FOR MORE BOXSCORE GO TO BILLBOARD.COM
1 \$1,406,357 10/10/06	KENNY CHESNEY, GRETCHEN WILSON, DIERKS BENTLEY & OTHERS	34,636	DU Entertainment, The Hershey Group/AEG Live	
2 \$2,805,070 10/10/06	TIM MCGRAW & FAITH HILL	33,540	Live Nation	
3 \$1,666,244 10/10/06	DIXIE CHICKS, BOB SCHNEIDER	29,883	Concerts West & The Hershey Group & Moore Entertainment/Live	
4 \$1,014,530 10/10/06	TOP TIPPY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND	23,510	Live Nation	
5 \$1,001,350 10/10/06	TOP TIPPY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND	23,858	Live Nation	
6 \$979,702 10/10/06	MARIAN CAREY, SEAN PAUL	15,160	Live Nation, Universal	
7 \$967,783 10/10/06	KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD	15,387	The Hershey Group/AEG Live	
8 \$943,375 10/10/06	TOP TIPPY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND	21,900	Live Nation	
9 \$996,730 10/10/06	TOP TIPPY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND	22,447	Live Nation	
10 \$665,875 10/10/06	STEELY DAN, MICHAEL MCDONALD	12,416	Live Nation	
11 \$960,378 10/10/06	SHAKIRA, WYCLEF JEAN	11,540	Live Nation	
12 \$848,800 10/10/06	SHAKIRA, WYCLEF JEAN	14,017	Live Nation, In-House	
13 \$746,737 10/10/06	SHAKIRA, WYCLEF JEAN	5,220	Live Nation, In-House	
14 \$725,863 10/10/06	RASCAL FLATTS, GARY ALLAN, ERIC CHURCH	13,884	Minnesota State Fair	
15 \$735,625 10/10/06	DEE LEPPARD, JOURNEY, STACY VAUGHAN	5,278	Live Nation, Kreskoff Sport Enterprises	
16 \$659,021 10/10/06	DAVE MATTHEWS BAND, PAT GREEN	16,100	Live Nation	
17 \$626,496 10/10/06	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM	14,964	Antennae State Fair, Triangle Talent	
18 \$626,160 10/10/06	JOAN SEBASTIAN, MARIBEL GUARDIA AND ORIGINALES DE SAN JUAN	8,833	Caribbean Marketing Network, Source Events	
19 \$608,632 10/10/06	NICKELBACK, NOBUSTANK, CHEVELLE, NINER	13,289	The Hershey Group & Concerts West/AEG Live, Pacific Communications	
20 \$576,221 10/10/06	NICKELBACK, THREE DAYS GRACE, THE ROAD HOPPERS	13,075	House of Blues/Carnegie	
21 \$571,220 10/10/06	DZEFEST: SYSTEM OF A DOWN, DISTURBED & OTHERS	16,703	Live Nation	
22 \$570,950 10/10/06	RASCAL FLATTS, GARY ALLAN, THE WRECKERS	10,326	Live Nation	
23 \$667,775 10/10/06	VANS WARPED TOUR	9,881	2000 Entertainment Group, Greenleaf Productions, Universal Music of Barbados	
24 \$585,997 10/10/06	TOP TIPPY & THE HEARTBREAKERS, TREY ANASTASIO	12,756	Live Nation	
25 \$554,523 10/10/06	AMERICAN IDOL LIVE	10,027	AEG Live, Jett Productions	
26 \$551,496 10/10/06	DEE LEPPARD, JOURNEY, STACY VAUGHAN	17,001	Live Nation	
27 \$549,224 10/10/06	STEELY DAN, MICHAEL MCDONALD	6,596	Live Nation	
28 \$545,335 10/10/06	KIM CLARKSON, ROONEY	8,216	Live Nation, Showcase	
29 \$541,899 10/10/06	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN	10,212	Papa Productions, Michael Productions, The Hershey Group/AEG Live	
30 \$441,340 10/10/06	RAHIN Y KEN-Y	15,814	Homespace	
31 \$386,061 10/10/06	VANS WARPED TOUR	10,743	Live Nation, Olympia Entertainment	
32 \$315,650 10/10/06	COUNTING CROWS, 900 GOS DOLLS	13,781	Live Nation	
33 \$311,739 10/10/06	WHISTLE HOT CHILI PEPPERS, SNOW PATT & OTHERS	14,618	Live Nation	
34 \$224,252 10/10/06	CHICAGO, LUE LEWIS & THE NEWS	5,527	Live Nation	
35 \$166,766 10/10/06	DZEFEST: SYSTEM OF A DOWN, DISTURBED & OTHERS	14,393	Live Nation	



Making 'The Brand'

MICHAEL PAOLETTA mpaoletta@billboard.com



Nike Taps Into 'Hurt'

New Ad Uses Cash Song To Accompany World-Class Athlete's Struggles

It's not every day that a TV spot stops us in our tracks. But a new Nike ad is doing just that—every time we watch it.

The spot, titled *Endure*, is emotionally intense. It features Brazilian footballer Ronaldinho, U.S. basketball player LeBron James, New Zealand weightlifter Mark Spooner, British distance runner Paula Radcliffe and other athletes at work.

Without music the pained expressions on the athletes' faces already tell a story. Add Johnny Cash's voice and the story comes that much more to life. "I hurt myself today/To see if I still feel/I focus on the pain/The only thing that's real," Cash sings. "What have I become/My sweetest friend/And you could have it all/My empire of dirt/I will let you down/I will make you hurt."

Instead of focusing on their glorious peaks, the ad captures the athletes during times of trials and tribulations—those split-second instances when they overcome significant physical and/or mental barriers.

Turning points like these are often what spur athletes on to greater success, says Mark Rhodes, senior corporate communications manager of Nike EMEA (Europe, Middle East and Africa). "These moments help athletes to focus more, to succeed more," he adds.

Whereas most sports-minded

ads are upbeat and uplifting, *Endure* clearly goes against the grain. Which helps explain why Nike EMEA and its agency Wieden + Kennedy Amsterdam went with Cash's "Hurt" (originally made famous by Nine Inch Nails 11 years ago) to help tell the story. This is a postcard-perfect example of the creatives—visuals and music—seamlessly coming together.

Sure, the W+K creative team took liberties with "cutting and pasting" certain lines from Cash's "Hurt" to fit within the 60-second spot. But when it's done with the care and respect on display here, it does not cause one to cringe.

What it may cause—by the time the spot closes with the words "a little less hurt"—enlivened across the screen—is a goose bump or two.

"We knew this was the right piece of music for this spot the moment we heard it," says W+K Amsterdam's Alvaro Sotomayor, co-creative director of the spot. "We tried other pieces of music, but nothing got as close to the feeling of our concept and visuals as Johnny Cash's 'Hurt.'"

Tom Rowland, senior VP of film and TV music at Universal Music Enterprises in Los Angeles, worked with the Nike team in Portland, Ore., to secure the track for the spot. Once the track was greenlighted,

Rowland tipped off his European counterparts, as "they have great success in getting songs used in TV spots to the top of the charts."

"Hurt" is included on Cash's 2002 *American*/Lost Highway disc, "The Man Comes Around." It was his fourth album with producer Rick Rubin and the last one to be released before his death in September 2003. "The Man Comes Around" has sold 1.4 million units, according to Nielsen SoundScan; it has amassed worldwide sales of more than 2.3 million, according to the label. "Hurt" is also available as a digital download.

Endure is one of two new spots launched Aug. 24 to highlight the Nike Air and Nike Air Max 360 cushioning technologies. The other spot, titled *Delfy*, features an original instrumental bed and captures athletes in airborne moments. Consider this the yin to *Endure*'s yang: highs and lows, glory and pain.

Unfortunately, there are no plans to make these spots available to American audiences any time soon. They were created specifically for the European, Middle Eastern and African markets.

And as these words are being typed, they had yet to find their way to YouTube or other such Web sites. This needs to change.

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Gabrielle Bozza, the practice group's lead attorney, focuses on both the transactional and litigation aspects of intellectual property, entertainment law, and commercial and consumer disputes.

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GLOBAL BY DIANE COETZER

South Africa Schism

Infighting Hits The Country's Anti-Piracy Campaign, Pitting RiSA Vs. Artists

Johannesburg—The South African music biz loses an estimated 500 million rand (\$70 million) to piracy every year, but attempts to stop the counterfeiters have been sidetracked by bitter infighting between the Recording Industry of South Africa (RiSA) and an artist-led anti-piracy campaign.

The feud reached a new peak Aug. 16, when four representatives of Operation Dudula forced their way into a meeting at RiSA's offices, demanding the resignation of chairman and Sony BMG MD Keith Lister. Having pushed their way into the meeting, however, they did leave peacefully when asked to do so. Led by recording artist Mzwakhe Mbuli, the group has continued calls for Lister's resignation this week, alleging that he has urged RiSA members to distance themselves from Operation Dudula.

Lister rejects the claims. He draws attention to statements made by Mbuli that Operation Dudula supporters were not afraid to "take matters into their own hands." The industry veteran has branded Dudula "a vigilante group" that RiSA could not support if it continued to operate illegally. Support for Dudula was put to a vote at the executive committee and rejected, he explains.

The IFPI has come to the defense of Lister and RiSA, its representative body. In a statement, the international trade body said it is "not supportive of any activities by any party claiming to combat music piracy in South Africa that involve any illegal actions."

Operation Dudula campaigners have allegedly assaulted vendors selling pirated music during street marches in Johannesburg and Durban. Activists have also allegedly destroyed pirated CDs and cassettes—seven artists were arrested on charges related to the destruction of counterfeit materials during a Durban march in June.

In an interview with Billboard, Mbuli counters: "If RiSA carried out its mandate to combat piracy effectively, there would be no need for Operation Dudula. South Africa would not be infested by pirates that are trading openly, rendering piracy out of control. Operation Dudula achieved in

three months what RiSA could not do in a decade or two."

Operation Dudula has denied engaging in vigilante action. Mbuli even declares that the group has support from the South African Police Services (SAPS) Commercial Crime Unit. Eugene Mbethwa, managing director of Melodi Entertainment, ookes, "If there has been violence, it is because of people infiltrating our marches for their own agenda."

Insiders say Operation Dudula has snubbed attempts to take part in drafting a proposal on piracy, which has been drawn up with the input of RiSA, the Assn. of Independent Record Companies of South Africa (AIRCO) and several other organizations. The document is to be delivered to the arts and culture (DAC) minister Z. P. Nkomo. It contains action plans for the country's anti-piracy infrastructure ahead of the 2010 FIFA World Cup soccer tournament, which South Africa will host.

"We cannot prepare our assault on piracy alone and need the involvement and buy-in of government, especially the DAC and the Department of Trade and Industry," says Russel Crawford, head of RiSA's anti-piracy committee.

South Africa is the economic powerhouse of the African continent. Its recorded-music industry was ranked 16th by IFPI for the year 2005, generating a value of \$159 million (trade) or \$254 million (retail). Piracy, however, is still estimated in the 25%–50% bracket. The sale of pirate CDs—which at 40–50 rand (\$5–\$7), cost about one-third the price of genuine product—is prevalent at outdoor markets and taxi ranks. For a territory that shifted 17.6 million legitimate CDs last year, IFPI calculates South Africa's piracy level at up to 8.8 million CDs.

Crawford acknowledges the country's general crime problems have hampered the war on piracy. "With the SAPS being stretched rather thinly, piracy is not seen as a 'priority' crime."

In spite of these challenges, Crawford is claiming some major victories. "As a whole in 2005, we had 18 guilty convictions and over a million destroyed illegal music products seized or confiscated." ■■■



Mbuli

GLOBALNEWSLINE

>>>MTVN FULLY OWNS MTV JAPAN

MTV Networks is taking 100% ownership of Tokyo-based MTV Japan, acquiring San Francisco-based private equity firm H&Q Asia Pacific's 68.1% equity stake in the joint venture.

Financial details were not disclosed for the deal, which was confirmed Aug. 29. It will take effect within 60 days of MTV's announcement. Upon completion, MTVN says it will combine MTV Japan with Nickelodeon and digital-media brand Flux into "one cohesive business where the assets of each brand can be optimized across the entire operation."

President/CEO Yu Sasamoto will continue to head MTVN Japan, reporting to Viacom International Japan executive VP/managing director Peter Sulland. MTVN and H&Q Asia Pacific launched MTV Japan in 2001. —Steve Krawtzen

>>>U.K. PUSH FOR PIRACY CONTROL

U.K. labels have called on the British government to encourage police authorities to prioritize intellectual-property crime and to give the trading-standard bodies responsible for piracy similar powers to police.

Labels body the BPI made the call in an Aug. 28 statement to coincide with the publication of its study into counterfeit CD purchasing conducted during February and March by research company IPSOS. The research, based on the behavior of 2,000 adults who admitted to buying pirated CDs, concluded that 37 million illegal CDs were sold in the United Kingdom in 2005. The BPI said it particularly wants the government to regulate outdoor markets (where pirates regularly sell illegal CDs) to enforce tougher penalties and to make employers liable for piracy in the workplace. —Juliana Koravantz

>>>SPANISH GOV'T PROBES VALE

The Spanish government's competition tribunal (the TDU) is investigating the recent sale of Spain's biggest indie label, Vele Music, to Universal Music Iberian Peninsula.

The investigation has been triggered by the Economy Ministry's trust unit the SDU, which wants the TDU to examine any adverse effects on the Spanish music market from the Universal acquisition caused.

The SDU estimates that for the major labels' (Universal, Sony BMG, Warner and EMI) 79.5% share of Spain's recorded-music market would climb to 91.5% if the Universal-Vale transaction is approved. The surprise sale of Vele to Universal, for an undisclosed price, was announced June 22 (Billboard, July 8). A ruling is expected within two months. —Howell Lewylen

>>>BRITS RETAIN TASTE FOR PEPPER

The British public has voted the Beatles' legendary 1967 album "Sgt. Pepper's Lonely Hearts Club Band" (Parlophone/EMI) as its favorite U.K. chart-topping album of all time. Results of the poll were broadcast Aug. 28 on national AC station BBC Radio 2 to celebrate the 50th anniversary of the U.K.'s album chart. The Beatles had four albums in the top 10, with "Revolver" (1966) at No. 6, "Abbey Road" (1968) at No. 8 and its eponymous 1968 sat, better known as "The White Album," at No. 10.

Michael Jackson's "Thriller" (Epic) was ranked No. 3, ahead of U2's "The Joshua Tree" (Island), Fleetwood Mac's "Rumours" (Warner Bros.) and Pink Floyd's "Wish You Were Here" (Harvest) at Nos. 3, 4 and 5, respectively.

Other titles in the top 10 were Simon & Garfunkel's "Bridges Over Troubled Water" (CBS) at No. 7 and Queen's "A Night at the Opera" (EMI) at No. 9. More than 220,000 votes were collected online by Radio 2 and chart compiler the Official U.K. Charts Co. —Lars Brandt

>>>PRS CHANNELS FUNDS FOR ACTS

The PRS Foundation for New Music, a unit of British authors body the Performing Right Society, has launched British Music Abroad, a funding scheme to assist emerging U.K.-based talent penetrating international markets.

The unspecified funding for travel and accommodation, which will enable acts to perform at showcases during global trade fairs, will come from nonprofit organization Arts Council England. The PRS Foundation will assess acts and manage the project, but applicants must contribute at least 10% of costs. Funding will be assessed on a case-by-case basis, depending on showcase avant location and the number of people in each act. —Juliana Koravantz

GERMAN PUBLISHERS FRET OVER COURT CASE

Bankruptcy Bid Could See Ballooning Of Similar Claims

HAMBURG—The German music biz is sweating the outcome of a prominent songwriter's bankruptcy case that could hold serious repercussions for the music publishing community.

The case, involving German songwriter Uwe Fahrenkrog-Petersen, is drawing attention to the bankruptcy law of 1999—the Insolvency Code—which allows both companies and individuals to file for bankruptcy. Since the 1999 Code came into force, the Fahrenkrog-Petersen case is the first to make it to court.

Music copyrights are not exempt under German law, so the insolvency trustee—a

lawyer or accountant appointed by the court where the bankruptcy claim is filed—has the option to terminate all existing agreements. In a worst-case scenario for music publishers, the copyrights would revert to the insolvent songwriter and the trustee could sell the catalog to the highest bidder, using the money to satisfy the songwriter's creditors.

The claimant in the case is the bankruptcy trustee of Fahrenkrog-Petersen, who filed a lawsuit June 30, 2005, in the Hamburg Higher Regional Court (Landgericht) against EMI Music Publishing to confirm the cancella-

German singer NENA's hit song "99 Red Balloons," and many of her other tracks, were penned by a songwriter whose bankruptcy outcome may affect the German music biz.



tion of contracts assigning publishing rights to EMI is valid. Fahrenkrog-Petersen penned nearly all the works of German female singer Nena, including the '80s global hit "99 Luftballons" and its English version "99 Red Balloons," and filed for bankruptcy in March 2004.

EMI Music Publishing, which controls Fahrenkrog-Petersen's '80s back catalog of roughly 100 works, is fighting the suit, arguing that German bankruptcy law leaves a gap for the protection of music copyrights.

Fahrenkrog-Petersen signed to his current publisher, BMG

Music Publishing, in 1994. BMG is not contesting the case and is understood to have a deal in place with Fahrenkrog-Petersen's trustee to protect its agreement.

Several hearings have already taken place and a decision scheduled for Aug. 18 has been postponed for late fall. EMI declined to comment.

Depending on the outcome in court, the case could trigger a flood of similar situations. "It is a dramatically underestimated problem," says Hamburg-based music lawyer Dr. Olaf Meinking.

But it is not the first case of private insolvency within the music community. In music business circles, 30-35 artists and writers are estimated to have filed for private insolvency or been on the verge of doing so since 1999, with some bailed out of debts in secret by their publishers at the last minute. Numerous publishers, approached by Billboard declined to discuss the situation due to ongoing proceedings.

"The insolvency of writers is increasing," says Jens Schippmann, head of the Hamburg

law firm Kamin & Wilke. Schippmann suggests the new Insolvency Code is insufficiently clear on regulations for copyrights and publishing rights, and therefore represents "a gap in the law." He adds, "We are acting for various publishers and will defend our clients against any such claims made by trustees of bankrupt writers."

Gabriele Schulze-Spahr, chairwoman of the legal committee of the German publishers association DMV, says publishers are not the only ones under pressure.

The new code is also applicable to recording artists. "In these cases," she says, "similar problems have to be solved." Schulze-Spahr says the association will rally lawmakers to close the existing gap in legislation.

"We are already working on our strategies and depending on how the legal proceedings go on and the time pattern, we will start first discussions in Berlin," Schulze-Spahr says. "The politicians have to help us and the legislation has to decide in favor of the music business." ■■■■

BMI Bonanza

New Media and Cable Markets Drive Revenue Growth

BMI is touting the largest performing right income of any copyright organization and the lowest percentage of operational costs in the company's 67-year history.

The performing rights organization has posted revenues of more than \$779 million for its fiscal year 2005-2006, which marks a 7% increase over the previous year. The revenues resulted in a \$676 million distribution—an 8.2% increase—of royalties to songwriters, composers and publishers. About 8% or less of the distribution flowed to overseas societies for their members.

"I am particularly pleased that our tradition of technology leadership and consistent attention to cost control have permitted us to deliver an ever-larger proportion of our licensing income to the songwriters, composers and copy-



right owners we represent," says Gail Bryant, BMI president/CEO.

Operational expenses, as a percentage of revenues, decreased from 14.2% to 13.2%. This is due in part to maintaining a steady level of employees.

Bryant says that BMI has not needed to increase man- power by any great number to handle the volume of business or income increases.

During the past 10 years, employment levels have only fluctuated within about 10 people—between 590 and 600, he says. "On top of that, we're continuously looking at ways to re-engineer the business to do it in the best way and keep those numbers. We really watch our costs like a hawk."

On the income side, new media revenues grew to more than \$16 million, an increase of 35% over the prior year. Cable TV revenue grew by \$24 million, now representing more than 17% of the company's total.

There has been "tremendous growth" in the cable market globally, Bryant says, which has led to new services and new deals for BMI-represented repertoire. Also contributing to the numbers are revenues from cable deals pending at the end of

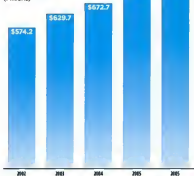
last year which were finalized, and deals that involved retroactive payments for performances in previous years.

General licensing income—from tens of thousands of bars and restaurants, retail and service establishments—increased 12% to more than \$86.6 million. BMI has just processed more agreements than ever before, Bryant says, and now has more than 40,000 separate licenses for eating establishments.

"We've really gone after these areas with a very deliberate telemarketing approach, and we continue to grow that area," Bryant says. "It's safe to say that within the next couple years we'll cross a couple hundred million dollars in that area."

International revenues hit a new high at \$20.4 million. Bryant says this is not simply

BMI Total Revenue (Millions)



SOURCE: Broadcast Music, Inc.

an increase due to exchange rates, but an actual increase in income based on local currency.

BMI's motion picture and TV catalog also grew, with composers contributing music to 76% of all network prime-time TV shows and 24 of the 25 top-grossing films released during the fiscal year. BMI represents more than

300,000 songwriter, composers and music publishers. It does not disclose the number of songs that generated revenue last year or the number of members who received royalties last year, saying that such information is proprietary and confidential. Revenue figures do not include income from BMI's Landmark Digital Services. ■■■■

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Legal Matters

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Texas Justice

File Trader Swatted With Long Arm Of Law

Don't mess with Texas.

Delina Tschirhart is learning this lesson the hard way. After record labels sued her in San Antonio for unauthorized file sharing, Tschirhart wiped her computer hard drive clean and then deleted the software. Now a federal judge wants to make an example of her. She may be ordered to pay more than \$1.5 million for just 45 songs.

"Defendant's conduct shows such a blatant contempt for this court and a fundamental disregard for the judicial process that her behavior can only be adequately sanctioned with a default judgment," Judge Orlando Garcia wrote in his decision this month. "No lesser sanction will adequately punish this behavior and adequately deter its repetition in other cases."

The labels used Tschirhart for copyright infringement and for civil litigation requesting inspection of her computer's hard drive. Last January, the district court signed an order granting the labels' motion to compel the inspection.

According to a written report by the labels' computer forensics expert, the inspection revealed that two disk-cleaner utility programs were used to permanently remove data from the hard drive—first after Tschirhart was served with the lawsuit and received the letters, then again the day after the court signed the order.

Tschirhart's expert did not dispute the deletion, but instead argued that it was consistent with defragmentation of the hard drive (a customary way to increase a computer's performance). He suggested that this occurred automatically.

The court noted that automatic programs are typically set up to run on daily, weekly or monthly schedules—"not every four days, four hours and 30 minutes."

Even though essentially wiped clean, the hard drive revealed the presence of the same user name that investigators had identified as using iMesh to offer music files for peer-to-

peer distribution. The hard drive also showed that P2P programs iMesh and BearShare were once there, and Tschirhart's computer was used to download more than 200 sound recordings during a 10-month period in 2005. All the recordings were deleted before the inspection.

"By destroying the best evidence relating to the central issue in the case, defendant has inflicted the ultimate prejudice upon plaintiffs," Garcia wrote.

The court granted the labels a default judgment, awarding



damages, attorney's fees and costs. A source close to the case says that the labels may ask for minimum statutory damages for only 45 recordings when they file papers with the court in September. Even so, the minimum \$13,750 per infringement would amount to more than \$1.5 million.

ANOTHER BITE: For years, artists' lawyers have tried—unsuccessfully—to argue that a fiduciary relationship is created when an artist enters a recording agreement with a label. This would hold the companies to a higher standard of care than mere contractual parties—similar to an attorney-client or financial advisor-investor relationship—and putting them at risk of punitive damages rather than merely actual damages for inaccurate accounting or other activities.

But a 1985 court decision made the Beatles' past relationship with Capitol Records/EMI

Records an exception to the rule. In renewed litigation, the question is whether their relationship since that decision is still one of trust.

The first New York state court litigation, filed by Apple Corps and the Beatles against Capitol/EMI over unpaid royalties resulted in a 1989 settlement and new royalty agreement. In that case, an appellate court found a fiduciary relationship between the parties. It held that "from such a long enduring relation [dating back to 1962] was born a special relationship of trust and confidence, one which existed independent of the contractual duties . . ."

In a suit filed Dec. 15, 2005, Apple and the Beatles (or their representatives) again allege breach of fiduciary duties and other claims. They argue that EMI/Capitol "has become so integrated in the Beatles' careers that they do not share a conventional business relationship."

The labels argue that despite the relationship of trust and confidence they may have had 25 years ago, "trust and confidence has permeated" their relationship since the last lawsuit.

A New York Supreme Court judge on Aug. 21 denied the labels' motion to dismiss the claim. The court held that it could not decide now whether there was a continuing fiduciary relationship.

"Whether or not the level of contentiousness and distrust was so great as to destroy the fiduciary relationship the parties had is an issue that must await development of the factual record," the court wrote in its decision. "Further, while ordinarily record companies owe no fiduciary duties to recording artists, the law recognizes circumstances where the parties' relationship elevates an arms-length transaction to a fiduciary relationship."

Paul Licata, a partner with Sonnenschein Nath & Rosenthal, is lead counsel for Apple and the Beatles. Mayer Brown Rowe & Maw represents the labels. ■■■■

CLEAR
CHANNEL
SENIOR VP
OF URBAN
PROGRAMMING

Dave "Doc" Wynter

Radio veteran sees opportunities in Hispanic-targeted radio and the chance to cult future talent from unorthodox places.



In anticipation of Billboard's seventh annual R&B/Hip-Hop Conference and Awards, held Sept. 6-8 at the Renaissance Waverly Hotel in Atlanta, Billboard spoke with conference radio advisory board member and Clear Channel senior VP of urban programming Dave "Doc" Wynter about trends developing in the format.

From a man whose motto is, "It's not about us, it's about the audience," it is easy to see why the New York-born Florida resident is one of radio's most successful team leaders.

The future of black air personalities has become a hot topic recently. What do you think of the influx of comedians-turned-jocks?

I don't buy the notion that a person has to be born in a radio station with Mom's umbilical cord cut on the board. If someone comes up through the comedian circuit and decides he wants to go into radio or comes up under another circuit, he becomes a radio person.

When people mention Steve Harvey, he's a radio person and he's a damn good radio jock. He just happens to also be a comedian. So I believe that things have changed with regards to where we'll be finding these people. If a person's going to be funny, chances are he probably would have had some experience onstage doing comedy. So it's just another tool in their arsenal. I don't think you should hold that against someone because they didn't "come from radio."

Where are we going to find the next Steve Harvey or Doug Banks? I think they're out there, but I don't think that they're necessarily working on a radio station right now. Depending on where you come from, that may not be a good thing. Some of the better talent that I've found weren't on the radio at the time I met them.

Tell us about a specific talent that you found in an unorthodox way. Troy, who does afternoons for us at WJCT in Jacksonville [Fla.], was actually the winner of a radio contest back in the '90s. I was the program director at the time and I happened to go on the trip, and it was either him or him or him because he was just that much of a nuisance. He

was that outspoken, and he was that funny. I just came up to him and said, "Hey man, you ever thought about going into radio?" And he said no. So I gave him a part-time job, and now he's one of the biggest personalities in Jacksonville and one of the most highly sought-after personalities in Clear Channel.

Since you are saying that radio's next crop of stars probably are not working in radio yet, how do we get people excited about radio again? These days people's ambitions are such that if you're 18 years old and you go to college and come out at 22, you're not thinking about doing overnights on the radio station for \$15,000. You have loftier ambitions, and I think part of that comes from the fact that we've got more people going to college and getting an education. That's not to say that they don't have any interest in radio.

I think you find talented people and you tell them, "If you want to make this investment, given the talent that I see in you, I think there's an opportunity for you to make a lot of money in this business."

I was a computer programmer who was bitten by the radio bug, and I thought I could be really good at it. Chuck Atkinson, who was my boss at one point, said, "Hey, I think you're going to make a lot of money in this business someday."

I had pretty strong ambitions because I had a degree and I had a job, and I had to tell my parents one day. "I'm leaving to go play records on the radio." As you might imagine, my Jamaican parents weren't too excited about that. Obviously since they've changed their opinion.

When dealing with your program directors today, what takes up the bulk of your time?

I spend a lot of time grooming program directors to be better managers. The job has changed and it's quite a bit. They have to write letters and be able to properly conjugate the verb "to be." It's a side of the business they might not be trained for, but it's the way the job is going... Time management is probably the biggest issue for everyone because there's so much to do. You've got to manage up and manage down. I encourage programmers who are looking to grow their career to prepare themselves... Do you realize that, for most of the people you copied into the e-mail, it might be their one impression of you?

Much has been made over radio formats being categorized as rhythmic or urban. What's the big fuss?

This whole notion of urban versus crossover is derived from the notion that if you're listed as crossover, you're not subjected to what urban dictates. And by virtue of that, you appeal to a broader audience, resulting in greater sales opportunities for you than for someone who is targeting only the African-American audience. But there's a trickle-down effect as well, where African-Americans are not given the chance to program these stations because they are designated as "specialists" who can only program stations that are targeted to African-Americans.

If you can program a station where 99% of the audience is programmed for African-Americans but directed at the general audience... you can program a station that's

targeted solely to a black audience. At the end of the day, the listeners are coming to that radio station for the music and the bigness and lifestyle it offers. Who better to convey that than someone who lives the life?

A lot of radio people say the market is slowing down, but where do you see the industry's growth? Hispanic radio is growing by leaps and bounds, and there are a lot of opportunities in Hispanic-targeted radio. Black talk is burgeoning. African-Americans are interested in getting information on the radio as well. There is a lot of passion in gospel. With the success of "The Steve Harvey Morning Show," another option in morning drive and urban adult radio, you're going to begin to see more people give urban talk a chance as well.

Has urban radio done a poor job of appealing to the Hispanic demographic?

If you're on the radio in New York or Los Angeles and you're strictly targeting African-Americans, that's a mistake. You cannot ignore the Hispanics in urban radio anymore. I won't name names, but I think several people made mistakes in some of those markets like Los Angeles and New York. When you look at the ethnic makeup of those radio stations and they're 80% or 90% black, they aren't targeting or interested in the Hispanic perspective, and their ratings demonstrate that.

How has [New York State Attorney General] Eliot Spitzer impacted the lives of you and your programming team?

It's a bit much because you can always argue that we need to behave responsibly like any other industry. But people's lives have been ruined over something that I don't think warranted that kind of scrutiny. We have to fill out a lot of paperwork, along with blood and urine samples, just to give away a few CDs and concert tickets. So, it's kind of taken the fun out of it.

CAREER HIGHLIGHTS

- 2000:** Director of urban programming at Clear Channel and PD of WISQ and WJBT, both in Jacksonville, Fla.
- 2003:** Named VP of urban programming at Clear Channel.
- 2006:** Promoted to senior VP of urban programming at Clear Channel.



Running Start

OK Go Jogs Some Serious Digital Sales
On Back Of Web Buzz BY BRIAN GARRITY

IF THERE IS ONE thing Capitol Records' alt-rockers OK Go have established it's this: They know how to create a sensation on the Internet. But convincing fans to actually buy their music is proving an altogether trickier task.

The band released a low-budget video for the single "Here It Goes Again" on YouTube July 31, and, for the second time in 12 months, became a prime example of how fast word-of-mouth about an act can spread in the age of viral video.

The clip is a novelty piece that features the group performing a choreographed routine involving eight treadmills. It attracted more than 3 million views on youtube.com in the first two weeks following its debut on the site, and more than 4.5 million times to date. Since then the band has been all over mainstream media and appeared at the MTV Video Music Awards Aug. 31, performing the routine.

But with all the buzz in place, next comes the hard part—transforming an online "hit" into actual sales.

OK Go can attest firsthand that creating a lightning strike of massive Internet popularity does not automatically result in increased digital track and CD business. A year ago the band sparked a similar sensation with the video for the song "A Million Ways"—a clip that has been viewed more than 9 million times worldwide in the last year. What follows is a chronicle of how one band scored on the Internet, then learned how to respond.



OK Go records its second album, "Oh No," in Halmö, Sweden, with Tore Johansson.



While on tour in Toronto with the Kaiser Chiefs, the members of OK Go—lead singer/guitarist Damian Kulash, bassist Tim Nordwind, drummer Can Konopka and keyboard player Andy Ross—give a video copy of a dance routine for the song "A Million Ways" from their new album to a fan. They had teamed with Kulash's sister Trish Sia, a former professional ballroom dancer, to choreograph the number and intended to perform the dance at the end of live shows. In mid-May, the band had filmed one of the rehearsal sessions in the backyard of Kulash's Los Angeles home.



The band performs "A Million Ways" on "The Tonight Show With Jay Leno," kicking off a media blitz in connection with the album release in which they next do the song Sept. 9 on "Mad TV." But despite the surging viewership for "A Million Ways," the video is never formally submitted to MTV or VH1. "We never got a giant push from them to play it. There was just all this hoopla around the Internet activity," says Rick Krim, executive VP of music and talent for VH1. "Between YouTube numbers and MySpace numbers, we got so many giant numbers thrown at us these days sometimes it is hard to know what's even good anymore. The bar keeps getting raised." Opening week sales for "Oh No" total 7,000, and the band tops the Billboard Heatseekers Chart the week of Sept. 4; digital track sales for "A Million Ways" total 1,000 downloads. But sales of the album and the track quickly fall off. Meanwhile, "Do What You Want" produces little traction at radio, and the accompanying video is not picked up by the music video channels.



The "A Million Ways" video is featured on VH1's "Best Week Ever" as online views top 1 million. A week later, the band and a handful of its fans perform the dance on "Good Morning America," and "A Million Ways" tops MTV's countdown show "The Ocean's List."



With online views now in the multimillions, the video for "A Million Ways" is made available on iTunes almost a year after it first appeared online. A source familiar with the situation says timing of the iTunes video store and soft sales of the track slowed the agency to get the video posted.



Penicil At the Disco's latest tour kicks off with OK Go in the opening slot. In early June, Capitol also releases the song "Invincible" to alternative radio; OK Go makes a video to accompany the track. Meanwhile, tensions are rising between the band and the label over the "Here It Goes Again" video. Capitol, in an attempt to increase awareness for OK Go, looks "Here It Goes Again" at a handful of viral-video sites including MySpace and stupidvideos.com. The band—still hoping to use "Here It Goes Again" as a single—immediately demands that Capitol pull it. Kitman doesn't want to release the video online until radio, retail and MTV are lined up. "People for a while have been talking a good game about the Internet and their readiness to deal with the new technology, but the reality is they were slow to catch up. It's hard to figure out how to harness it," he says. "The lesson that we've learned is when you see something catching on you need to bring some conventional arbitrage out and do the things you do when you have a radio hit." At the end of June, the band licenses the song and video for "Do What You Want" to JCPenney for use in a commercial.



JUNE 20, 2005



Only a couple weeks after a copy of the "A Million Ways" rehearsal footage is uploaded to a then-little-known YouTube, OK Go film a video for the song "Do What You Want," the first single from its forthcoming album. **Viral sharing of the "A Million Ways" video begins to grow, but Capitol releases a diss.** "Do What You Want" EP June 24. Meanwhile, the "A Million Ways" clip surfaces on iFilm, the Web's most popular viral-video site at the time. The band, noting the video's popularity, submits the clip to its label Capitol Records.

JUNE 27, 2005

After OK Go distributes an official link to the "A Million Ways" video to its online street team and various music blogs, the influential blog **Music for Robots** posts the clip. Around the same time, the clip starts popping up on **LiveJournal** blogs and **MySpace** pages. On June 28, Capitol goes for ads for "Do What You Want" at radio.

JULY 23, 2005



See—one that will outdo the first clip. So while on a stopover in Orlando, Fla., OK Go films a video for the song "Here It Goes Again," another track from the forthcoming "Oh No." The clip features the band performing a synchronized dance routine on eight treadmills. The band opts to hold on to the clip for release at a later date.

AUGUST 26, 2005

The band launches a Web site dedicated to the video and song called **al000000ways.com** (now defunct), after including a link to the "A Million Ways" video on its Web site earlier in the month. **Meanwhile, Web popularity of the clip continues to grow.** The video is added to **Fuser's "Oven Fresh"** Initiative Aug. 19, **Yahoo Music's "Dig It or Dis It"** program Aug. 22 and the **VH1 Web site** Aug. 26. The week of Aug. 30, when Capitol releases "Oh No" and the band is featured in an NPR story about the video, "A Million Ways" ranks No. 3 on iFilm. Since its debut in June, the video has generated more than 500,000 views across the Web.

NOVEMBER 30, 2005

By the end of November, the video has been streamed more than 3 million times. With "Do What You Want" going nowhere, Capitol finally releases "A Million Ways" to radio. "We tend to forget that six months ago it wasn't so obvious that YouTube was a phenomenon," acknowledges Jamie Kitman, OK Go's manager and president of the Hornbloom Group U.S.A. in Nyack, N.Y. Supporters of the song include **WFMX Boston**; **WQGX Albany, N.Y.**; and **WWCD Columbus, Ohio**. Fan tributes to the video start surfacing on YouTube and other viral-video sites from as far away as Vietnam. **But there's a growing frustration that all the enthusiasm for the video has not resulted in meaningful sales for either the album or the single—even in markets like Boston where the song is getting spins.** "We lost saying: 'All signs point to the hit,'" Kitman says. "But there were questions: Do people love the song, or do they really just love the video? Do they even know it's a band? We never really knew." By December, sales of "Oh No" total about 1,000 units per week while download sales of the single total less than 1,000 per week. Neither the single nor the video are reacting at radio or on video channels on a wide-scale basis either.

DECEMBER 16, 2005

Ready to move on to a new single, Kitman screens the "Here It Goes Again" video with Capitol executives in Los Angeles. But this time the band doesn't want to just create another viral-video hit. Anticipating a similar sensation, they want to line up radio, retail and video support in advance.



But the label and management are divided over strategy. Capitol, sensing the same uphill battle it faced at alternative radio with "A Million Ways," wants to focus on another track, "Oh Later It's So Quiet." In an attempt to break the band via the hot AC format, Capitol also voices concerns that the "Here It Goes Again" video, like "A Million Ways," may be too low tech for MTV/VH1 support. At the end of the month, **Kitman meets with EMI vice chairman David Hume in New York to discuss the challenges** OK Go has faced in trying to monetize "A Million Ways."

JANUARY 1, 2006

Digital Sales
(Units, "A Million Ways")



FEBRUARY 1, 2006

The band performs on "Jimmy Kimmel Live," then on **DirectTV's** **CDUSA** the next day, but frustration mounts as U.S. sales remain soft. After touring on its own for the last year, OK Go lands an opening slot on the **Holston City Soundtrack** tour. The single for "A Million Ways" is released Feb. 13 in the United Kingdom, but the track stalls on the charts at No. 43. "Oh No" is released Feb. 27 in Britain.

MARCH 28, 2006

Kitman meets with **VH1** GM Tom Calderone to screen the "Here It Goes Again" video, thinking there still might yet be hope for the clip and the song. The radio push on "Oh Later It's So Quiet" having stalled, Kitman lobbies Capitol for a new single to work to alternative radio.

JULY 25, 2006

In a key turning point, **VH1** adds the "Here It Goes Again" video to its top rotation tier. "We had a narrative that we thought made this second video a big deal," Kitman says. "We had the biggest Internet video hit, now comes the follow-up." Calderone and Kitman commit to play the video more than 50 times per week by the week of Sept. 4—50% more than the next-highest-played video. Capitol responds by committing to ship an additional 100,000 units to retail. At the same time, exposure from the JCPenney ad causes an uptick in the band's soundscan numbers. Sales of "Oh No" increase more than 50% between the first and last week of July. Meanwhile, OK Go has run a series of YouTube initiatives in recent months to retain a connection with fans of the video. On July 31, the video for "Here It Goes Again" is formally submitted to **VH1**. Coinciding with its submission, "Here It Goes Again" is also posted to YouTube and Google Video, among other sites.



AUGUST 30, 2006

From the week ending July 30 until now, digital sales of "Here It Goes Again" grow from less than 1,000 to more than 5,000 downloads per week, while album sales grow from less than 1,000 units to exceeding 4,000 units per week. In its first week online, the "Here It Goes Again" video was streamed more than 1 million times; by late August, it had been viewed more than 3 million times. "The Early Show" aired a segment on the video Aug. 3; the video was added to the rotation at **Fusa Aug. 8**; a "Good Morning America" segment about the YouTube spotlighted the video Aug. 9. Meanwhile, Capitol used its presence at the **NARM** conference to set up price-and-positioning programs with the likes of Target and Best Buy.

AUGUST 24, 2006

VH1 adds OK Go to its lineup of performers for the **Aug. 31 Video Music Awards**.

AUGUST 29, 2006

Digital Sales
(Units, "Here It Goes Again")



BUILDING BRIDGES

LUDACRIS GETS PERSONAL ON HIS ECLECTIC NEW ALBUM, BUT WILL FANS FOLLOW ALONG?

BY GAIL MITCHELL

PHOTOGRAPH BY CHRISTIAN LANTRY

When Ludacris dropped by Billboard's Los Angeles offices to talk about his latest album, it was a shock. In part, naturally, because of who the multiplatinum-selling rapper is (the receptionist is still swooning). But more so because of the buzzed-about braid-free 'do he's rockin' these days—a mini-me version of his trademark towering Afro.

Even more surprising: Despite being accompanied by three people, including Sean Taylor, the CFO of his Disturbing Tha Peace label, they remained in the reception area while Ludacris (real name: Chris Bridges) came alone to an upstairs conference room for a one-on-one interview. Between bites of a rice and chicken lunch he'd brought along, a chilled-out and contemplative Ludacris talked about his fifth solo album, "Release Therapy." Due Sept. 26, the DTP/Def Jam release represents a stylistic shift to the rapper's more serious side that dovetails with the new haircut.

"The haircut is partly because I've had braids for 10 years and done every braid style two and three times over," he notes with a laugh. "But it's also part of my evolution, the whole idea of release therapy. The entire album is therapeutic to me and hopefully to whoever listens to it. It displays absolutely who Chris Bridges the person is."



This One



FSY5-UQZ-0851

Intent on sharing more of what motivates the person behind his various alter egos—rapper, actor, business entrepreneur and philanthropist—Ludacris reassures that the witty, animated style and buoyancy Southern fried tracks that took him to the forefront of the Dirty South movement are still part of the mix. Thus, party and hip-giddy tracks like lead single “Money Maker” featuring Pharrell and “Girls Gone Wild” are tempered by more introspective songs like “Do Your Time,” about the social implications of incarceration, and “Freedom of Preach,” Ludacris’ conversation with God. One of the most emotional tracks is “Runaway Love.” Featuring Mary J. Blige, the song addresses the sometimes overwhelming life pressures that many kids endure, be it from peers or their family environment.

Other collaborators on the album include R. Kelly, Field Mob and Young Jeezy. Ludacris experiments musically as well, dabbling in pop and rock elements and an organ-driven southern blues feel.

The rapper originally chose the title “Release Therapy” because his five-album deal with Def Jam was up and he had the option of leaving. But ironically, as he notes, “It was also time for me to release as well. I’m really getting a lot of stuff off my chest [on this album]; something my career has been leading up to. You get to a phase where you want to try new things.”

Staying fresh and relevant while evolving in a genre not known for longevity is tricky. But taking that gamble is something Ludacris’ co-manager, Chaka Zulu, has championed.

“I pushed for this direction,” recalls Zulu, who first met the rapper when both worked at Atlanta radio station WHIT in the mid-’90s. “People will pass over you if you don’t make certain statements. I wanted him to put people on notice—to slap a few people on the wrist, get in their faces and open up. Now is the right time.”

Island Def Jam chairman Antonio “L.A.” Reid says Ludacris is taking a worthwhile risk with “Release Therapy.” “It’s important that he grow and change,” Reid says. “It’s funny. When an artist takes a chance and it works, people say it’s a wonderful thing. If it doesn’t, people say go back to what you do. But you have to take the chance.”

“Ludacris is probably one of the most consistent rappers in the game,” adds his old co-manager and Zulu’s older brother Jeff Dixon. “Yet people underestimate him. That’s because he doesn’t let too many people into his world.”

He is now. It’s definitely a more open Ludacris who is cross-dressing the country before “Release Therapy” arrives in stores. As the centerpiece of a new/concert special currently airing on E! Entertainment, he not only talks about the album but also about his role as dad to a 5-year-old daughter. Ludacris

will also go up close and personal on both BET (“Blueprint”) and MTV (“Diary,” “TRL” and “Life and Rhymes”).

The “Release Therapy” marketing campaign was designed with Ludacris’ more mature tone in mind, says Philana Williams, senior VP of marketing for the Island Def Jam Music Group. “There’s still the Ludacris that fans love, but now there’s a side of him they’ve never heard before. Our marketing plan reflects that. He is doing an amazing amount of promotion because he’s so committed to this album.”

The night before this Billboard interview, he hosted an album listening party at Los Angeles hot spot Social Hollywood, one of several such events being staged in New York, Atlanta and other major markets. The “Release Therapy Coast-to-Coast” marketing campaign formally kicked off with “Money Maker” performance Aug. 31 on the MTV Video Music Awards. Also on tap are appearances on the Jimmy Kimmel and Ellen DeGeneres talk shows plus a New York Times feature and a Source cover story.

Rounding out the promo tour is a string of radio station whitelists; major retail in stores in New York and Los Angeles, a tie-in with Cingular Wireless for an Aug. 30 concert at New York’s Hammerstein Ballroom; a 10-city A&E-sponsored concert tour and a special Day 1 weekend jingle in Atlanta that will include radio and club visits, a performance, a basketball tournament and a charity event.

Such a grind may seem more in keeping with a developing act. However, nothing can be taken for granted these days when it comes to music sales. Although Ludacris’ last project, 2003’s “Release Therapy,” went double platinum according to Nielsen SoundScan, it has sold less than his other albums (see sidebar). Given the aggressive push and the current sales climate, Dixon says they are aiming for “that pop radio/top 40 look” and hope to sell more than 500,000 units this first week. Ludacris’ biggest debut, “Chicken-N-Beer,” moved 430,000 first-week units. “Red Light” came in at 322,000.

Carl Mello, senior buyer for the Newbury Comics chain, says a robust first week is all but guaranteed. What happens after that will “depend on whether the single crosses over. It could go either way; I don’t know if the movies help or hurt.” After six weeks on the Hot R&B/Hip-Hop Songs chart, “Money Maker” stands at No. 13. The song debuted on the Hot 100 three weeks ago at No. 96 and holds the No. 61 position this week. Prior to “Money Maker” going to radio in mid-July, listeners were given a chance to sample Ludacris’ new serious side through two album tracks streamed on the Internet: “It Let It In” and “War With God.”

“When asked why the first couple of singles are more in the vein of what Ludacris is known for, co-manager Zulu notes there are plans to also release some more serious tracks soon. “We have no major songs and Ludacris has so much to say that we are going to leak more music,” he says. “And fans will get the full spectrum of the album.”

Violet Brown, urban music buyer for Trans World, contends Ludacris’ acting success opens more doors for publicity and thus more opportunities to talk about the album. “This album will carry through the holiday season and be one of the bigger titles this year,” she predicts. “He’s putting as much into the music as he always has. I haven’t gone downhill because of his acting.”

Over the years, rappers-turned-actors have encountered various ups and downs with their music careers. In some cases, their acting success has eclipsed their rap personas (Will Smith). In others, an argument could be made that film work helped sustain their recording careers (LL Cool J). The critical and popular acclaim that Ludacris has garnered through roles in “Crash,” “Hustle & Flow” and TV’s “Law & Order: Special Victims Unit” aside, it will be interesting to watch how fans will react to his more serious turn on “Release Therapy.”

Tim Wilson, owner of Minneapolis-based retail outlet Urban Lights Music, believes Ludacris’ evolution will be more beneficial in the long run. “On the one hand,” Wilson says, “he will probably turn off some of his current fans based on his more mature approach. On the other, he will also gain new fans based on his movie appearances and new direction. Evolution and longevity are the key words here. People have to under-



DTP ACTS STRETCH OUT

Intent on Outlasting The Pease, principals Ludacris, Chaka Zulu and Jeff Dixon established the Atlanta-based production company in 1998. DTP has been making noise ever since.

After flagship artist Ludacris signed with Def Jam South, DTP placed several other acts on major labels—most notably former DTP posse member Chizzy, who scored a top 5 crossover hit with “Right Thru” through Capitol. Reunited its joint venture with Def Jam last year, DTP has since successfully segued into R&B (Bobby Valentino) and had a top 10 R&B/hip-hop album (“Black Hustle”) by female rapper Shawna. The longtime DTP member (she appeared on Ludacris’ “What’s Your Fantasy?”) is the daughter of blues legend and Buddy Guy. And southern colleagues Field Mob (DTP/Geffen) claimed a top 10 crossover single, “So What.”

In keeping with its motto, “We are just getting started,” DTP is revving up nearly a half-dozen releases between now and 2007.

Bobby Valentino: The suave crooner attracted a cache of female fans with his hit “Slow Down” from his DTP debut “Give Me a Chance.” Sophomore set “Special Occasion” (Def Jam) lands in stores Nov. 7.

Shawna: Soulful with powerful pipes, this female R&B singer is already making waves on the Hot R&B/Hip-Hop Songs chart with “Need a Boss,” featuring mentor Ludacris. Her debut album, “Point of No Return,” (Def Jam) is due Oct. 20.

I-20: A street lyrical with an edgy swagger, I-20 has been featured on both DTP compilations, 2003’s “Golden Grain” and 2004’s “Ludacris Presents Outlasting The Pease.” The rapper is recording a new album for release in 2007.

Fate: Formerly known as Lil’ Fate, this young rapper is being billed as “the lady magnet.” His new album (for DTP), as yet untitled, is due next year.

Small World: From North Carolina, this rapper is touted for his vibrant and energetic flow (DTP/Def Jam) due 2007.

Playaz Circle: DTP promotes this street-edged duo will bring “the street cinema to the industry” (DTP, 2007).

stand that artists have to grow and the window for growth is small as far as other opportunities rap may present.”

Ludacris has parlayed his success within and outside music into such opportunities as a Saturday evening show on XM Satellite Radio (“Disturbing The Peace Presents Ludacris’ Open Mic”) and his own CP Time clothing line for men and women. Not to mention his role as pitchman for Pontiac’s new Solstice roadster, sales of which are up since he signed on, according to Vigilante Entertainment, who created the campaign.

Between the side ventures and the music, Ludacris makes time for philanthropic endeavors. His Ludacris Foundation recently staged its first back to school event, providing health screenings, haircuts, shoes and school supplies for more than 200 inner-city kids in Atlanta. He is also fielding various film scripts and confirmed for a return engagement on “Law & Order: SVU.”

Ludacris renewed his Def Jam contract last year but declines to disclose the length of the deal. Still, as he finishes his lunch and gets ready to head down the hall to Billboard’s neighbor, R&B hip-hop station KOAY, he declares he has a lot more music “inside of me so I’m going to continue. The beautiful thing is I have no idea where rap/hip-hop is going. It’s forever changing, and I’ll be changing along with it.”

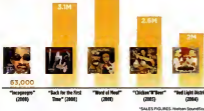
Additional reporting by David Greenwald.

TRACK RECORD

Ludacris’ first named-label notoriety as a popular DJ on Atlanta station WHIT. National fame came courting when fellow rapper and Def Jam South talent scout Scarface signed Ludacris to the label.

“Back for the First Time” (2000) marked Ludacris’ Def Jam debut. A rerecording of Ludacris’ independent release “Tocogogo,” the album mixed multiplatform thanks to two crossover hits, the provocative “What’s Your Fantasy?” and the Neptunes-produced “Southern Hospitality.”

Though sales faltered on his last Def Jam release, 2004’s “Red Light District,” Ludacris remains one of hip-hop’s most popular and consistent sellers.





ATL & BEYOND

What's Up At The Billboard
R&B/Hip-Hop Conference & Awards

ON THE AIR

How The Country's Hottest Radio Stations Stay On Top

During the last decade, traditional radio has watched its fortunes rise and fall as technological forces like the Internet, the iPod and satellite radio steadily nip at its heels. But terrestrial stations don't plan to throw down the gauntlet anytime soon. ■ When Billboard's seventh annual R&B/Hip-Hop Conference rolls into Atlanta Sept. 6-8, the event will salute key programmers and stations across the country that personify the passion, energy and creativity that have long been the hallmarks governing memorable and ratings-earning radio. The winners of Billboard's Inaugural Urban Radio Awards ceremony won't be announced until the evening of Sept. 7 at the Renaissance Waverly Hotel, but in the meantime, Billboard has compiled a list of the top PDs and executives from various markets who represent some of the brightest and strategically keen minds in the business.



AJ APPLEBERRY, WYLD
ANGELA WATSON, WQUE
New Orleans

While much of New Orleans struggled to recover from Hurricane Katrina, Clear Channel stations WQUE and WYLD never lost dominance in their market, ranking Nos. 1 and 3, respectively. In the past year, neither station dropped below an 11 share, and WQUE remains the top-rated R&B/hip-hop outlet in New Orleans.

This success has a lot to do with the guidance of PDs AJ Appleberry (WYLD) and Angela Watson (WQUE).

In the aftermath of the storm, both were among those who rallied to form the United Radio Broadcasters of New Orleans, a radio conglomerate that aims to keep the city informed of emergency information and important news.

"People turn to us for all kinds of post-Katrina news," Appleberry says. "We try to keep them informed of events that have anything to do with recovery after the storm, including insurance, seminars and workshops."

WYLD also airs the public affairs program "Sunday Journal," which Appleberry says is the sole African-American talk show in the market.



TERRI AVERY, WPEG
Charlotte, N.C.

As the PD of CBS Radio R&B/hip-hop station WPEG, Terri Avery helped the station climb to No. 1 in the Charlotte, N.C., market.

Beginning her career at WURL in New York, Avery has worked in various markets from Dallas to Columbus, Ohio, handling everything except sales along the way. She credits such mentors as Radio One's Cathy Hughes, the late Michael Spears of Dallas' KKDA and the late Sonny Taylor of New York's WURL as helping her achieve her career goals.

"What makes WPEG special to the audience is that it's a great station that's serving them," Avery says. "Though I can't forget [hits by] Steve Harvey, Michael Baisden and AJ B. Sure it's my staff that's brought us to No. 1."

Avery is also the PD for adult R&B station WBAV, helping bring it into the top five for the market.



KATHY BROWN, WMMJ
STEVE HEGWOOD, WKYS
Washington, D.C.

Owned by Radio One, WMMJ has seen a rise in its ratings with Kathy Brown at the helm. As OM/PD, Brown has worked tirelessly to boost the adult R&B station in the market.

A 20-year veteran, Brown began at the small station WLNK/WJPC just outside Chicago as a part-time jock and worked her way up.

"One of the best tips for any aspiring programmer is to know what your programming style is and don't be afraid to try things," Brown says. "I always ask my staff, 'Are you a big fish in a small pond or small fish in a big pond?' I like to think of myself as a shark in the pond, so it doesn't matter if I'm big or small."

Meanwhile, Steve Hegwood is returning as PD of WKYS, where he left in 2000 and moved to Los Angeles. He may also soon oversee several other stations for Radio One.

KEN JOHNSON, CUMULUS BROADCASTING

Atlanta-based Cumulus Broadcasting is the second-largest radio broadcasting company in the United States with more than 300 stations in midsize markets. Ken Johnson, VP of urban programming, oversees roughly 30 of those stations, including Mobile, Ala.'s WBLX and Wilmington, N.C.'s WMNX.

Johnson calls himself "the keeper of the strategy. I let the programmers program. It's a matter of me not getting too deep into any particular area unless I need to."

As for the driving force behind Cumulus' success, Johnson attributes it to one simple thing—attention to detail.

"We make sure that down to the last detail we do what needs to be done to make these [national] brands viable, interesting and relevant to what's going on in the marketplace," he says, adding that terrestrial radio still has a lot of untapped potential. "It's a matter of not only being able to stay relevant but also staying aware of where the industry is and being able to adapt."

continued on >>>30



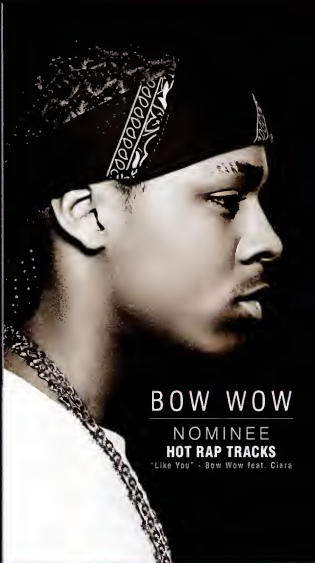
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PUBLIC ENEMY KEEPS IT REAL

Legendary Rappers To Be Honored
With The Hip-Hop Founders Award
BY CLOVER HOPE

Remember the first time you saw Public Enemy? It was a moment of pure magic. The group, which includes Flavor Flav and Chuck D, became a pioneering force in hip-hop while the culture was in its fledgling stages in the early '80s. By shedding light on controversial issues within the black community and beyond, the group helped add a much needed social awareness to hip-hop and paved the way for such politically minded rappers as KRS-1, KOTI, One and Two.

With two decades and 11 albums under its belt, Public Enemy is still impacting pop culture today. Earlier this year, the group released "Rebirth of a Nation" via Guerilla Punk, and in August Koolha issued the remix collection "Bring That Beat Back." Meanwhile, Flav's reality dating series "Flavor of Love" remains popular in its second season on VH1, and Chuck D continues to raise his voice through various lectures, panels and discussions.

That dedicated devotion, coupled with the continued cultural significance of its music, is why Public Enemy will receive the award Sept. 8 at Billboard's R&B/Hip-Hop Awards, which will cap the seventh annual R&B/Hip-Hop Conference, to be held Sept. 6-8 at Atlantic's Waverly Renaissance.

Born Carlton Ridenhour in Long Island, NY, 46-year-old Chuck formed Public Enemy in 1982 while studying graphic design at New York's Adelphi University and DJ-ing at the influential radio station WLIB. "They were some fellow hip-hop heads and resonated on the song 'Public Enemy No. 1,'" which they featured on a demo tape. After hearing the record, DJ Jam-Joe founder and producer Rick Rubin begged Chuck D for his nascent label and the rest, as they say, is hip-hop history.

Chuck D then officially formed Public Enemy with fellow rapper DJ Terminator X, Professor Griff and longtime friend William Drayton, a.k.a. Flavor Flav.

In 1987, Public Enemy released its debut album "My Adidas Ruckus the Show," which brimmed with political time bombs. But with anything revolutionary comes criticism, and the group quickly found opponents in the music and political arenas, particularly with the release of its pivotal 1988 album, "It Takes a Nation of Millions to Hold Us Back."

Even so, singles like "Bring the Noise," "Fight the Power" and "Don't Believe the Hype" voiced the concerns of many while advocating change. After Griff exited the group, Public Enemy continued its dominance with the release of "Fear of a Black Planet" (1990), which spawned another controversial cut, "911 Is a Joke," and "Apocalypse '91... The Enemy Strikes Black" (1991).

In 1995, Chuck D retained Public Enemy from touring and founded his own record label and publishing company. The next year, he released his solo debut, "The Autobiography of Minuteman" (Mercury). The members later regrouped to helm the 1999 soundtrack to Spike Lee's film "The Hot Chick," and in 2005 issued "New World Order."

Through all the public criticism and scrutiny, the group remains a crucial player in hip-hop.

from >>>28



**KIM JOHNSON,
WZAK AND WENZ
Cleveland**

In the last four rating periods, WZAK jumped to become top five in the 12 plus demographic with the help of OM/PO Kim Johnson. The Radio One station is No. 6 in its market with a 5.6 rating and syndicates "The Tom Joyner Morning Show."

Billed as Cleveland's "R&B Leader," WZAK is the only station in its market that offers contemporary R&B as well as classic soul.

"My professional philosophy is to lead by example," Johnson says. "When it comes to holidays, I work them just like my jocks do because I'm also an on-air personality, and jock, too. I try to make sure that the radio station is well connected to the community by being at all the events—from the opening of a new school to a community festival, we want to be there and be a part of it. Having great music, great contests and staying in the forefront of the community sets us apart."



**HELEN LITTLE, WWPR
New York**

After leaving behind a career as a label executive, Helen Little jumped into radio with both feet.

She recently moved from Philadelphia's R&B/hip-hop station WPHH to become PD of New York's WWPR, joining the ranks of Clear Channel's other black female PDs. Little is carrying on the competitive nature that previous PD Nate Bell left behind by not sharing any trade secrets about WWPR's longstanding battle with Emmis' hip-hop WQHT for top station in New York's No. 1 market.

"Operating from a place of integrity is important to me," Little says. "Reputation is vital. In addition, people are an even more important factor in regard to how I work. Dealing with people openly in a direct manner and with respect creates situations of trust and mutual respect. It also helps build long-lasting relationships because they know what to expect from me."



**AL PAYNE, WKJS
Richmond, Va.**

Currently tied for No. 2 in its market, with a rating of 8.6 in the 12-plus demographic, Radio One's WKJS is continually battling for the top spot with Clear Channel-owned AC WTVR and Co-owned country WKHH.

PD Al Payne says the key to staying relevant is to remain active inside and outside the station doors. "A lot of the songs are the same nationwide so we try to make sure our so-called 'stationality' is a mirror image of the community we're serving," he says.

With syndicated shows, including Tom Joyner in the morning, "we try to use their voices to talk about local events," Payne says. "Only 40% of our job is what we do behind the mic; the other 60% is what we do in the streets."



**ELROY SMITH, WGCI
Chicago**

Although this Clear Channel station is No. 2 in its market, with a 4.8 rating in the 12-plus demographic (behind Tribune news/talk WGN), WGCI previously held the top spot for more than a year.

While PD Elroy Smith notes the importance of ratings, he says there are more intangible measures of success in radio and stresses the need for public interaction.

"You've got to dominate with regard to not only attracting listeners, but keeping them," he says. "The other element is to make sure the employees are happy because you will hear that being transmitted over the airwaves. We also try to touch the community because anybody can play Mariah Carey or Jay-Z, but what is important is what happens in between those hits."



**DAVID "DOC" WYNTER,
CLEAR CHANNEL**

As the VP of urban programming and supervisor of numerous urban stations across the country, 19-year radio veteran Doc Wynter is one of Clear Channel's most important assets.

In addition to presiding over two stations in his home market of Jacksonville, Fla., the New York native also administers more than 70 stations. Jacksonville's WJLT and WSOJ are No. 2 (6.9 rating) and No. 4 (6.5) in the market, respectively. Wynter also hosts the No. 1-rated show "The Quiet Storm" in St. Louis.

Wynter acknowledges that radio is a career you have to have in your blood to pursue over the long term. "Radio can be daunting and intimidating," he says, "and you have to be really hungry to want to do this."



**SKIP CHEATHAM,
KKDA Dallas**

Owned by Service Broadcasting (which also owns adult R&B sister KRNB), Dallas' KKDA, better known as R&B/hip-hop K104, carries the distinction of being one of the only independent urban stations in the country that's consistently No. 1 in its market. Much of that, according to industry observers, is due to the talents of veteran PD Skip Cheatham.

With the station for more than 10 years, Cheatham has retained such key personalities as its talented morning show team Skip Murphy & Co., while staying in tune with R&B/hip-hop of the city's changing landscape. As a result, KKDA became one of the first heritage stations able to evolve with the changing scene instead of simply resting on its historical laurels.

In addition to programming K104, Cheatham also holds down an afternoon on-air shift and is involved in such outside activities as hosting his own local TV show.

Reporting by Gail Mitchell in Los Angeles and Hillary Corder, Raphael George and Clover Hope in New York.

PUSHING THE ENVELOPE

Billboard Honors Jermaine Dupri's Entrepreneurial Spirit With Otis Redding Excellence Award **BY GAIL MITCHELL**

Jermaine Dupri personifies the term music man. He is a producer, songwriter, artist, label executive and entrepreneur. With more than 10 years in the music game, Dupri remains an influential tastemaker whose work continues to raise the bar in R&B/hip-hop and pop. For that reason, as well as his work outside the studio, Dupri will receive Billboard's first annual Otis Redding Excellence Award for outstanding achievement in music, culture and business. Launched to coincide with the 40th anniversary of the legendary singer's death, the award will be presented to Dupri on Sept. 8 at the Billboard R&B/Hip-Hop Awards show. The event—an which Dupri is also a finalist in the top songwriter and top producer categories—will cap the seventh annual R&B/Hip-Hop Conference being held Sept. 6-8 at Atlanta's Renaissance Waverly Hotel.

In addition to being an accomplished songwriter, Redding was a commanding singer whose recordings—most notably "(Sittin' On) the Dock of the Bay"—are still played and covered by other artists today. But Redding didn't limit himself to those two roles. He was also a businessman and music publisher, serving as president of his own successful publishing firm, Redwax Music Co.

Dupri's creative drive and passion for his craft mirror that of Redding. His behind-the-board skills have laid the foundation for a string of hits by an industry who's who: Mariah Carey, Usher, TLC, Anthony Hamilton and Bow Wow. His credits sheet counts 17 No. 1 R&B/Hip-Hop singles. Plus, for four straight weeks in 2005—between Aug. 27 and Sept. 17—Dupri logged four singles in the top 10 of the R&B/Hip-Hop chart with songs by Carey and Bow Wow. He also counted four songs in the top 10 of the Hot 100 then—last accomplished by Ivy Gotti the week of April 6, 2002.

And the list just keeps growing. Dupri has since checked off another top 10 R&B hit with Janet Jackson & Nelly's "Call on Me," the first single from Jackson's hotly anticipated new Virgin album "20 Y.O." due Sept. 26. Plus, he also had recent R&B/Hip-Hop chart success with Jackson's labelmates Dem Franchize Boyz ("I Think They Like Me"), Chingy ("Pullin' Me Back" featuring Tyrese) and Monica ("Everytime Tha Beat Drops" featuring Dem Franchize Boyz), and album track collaborations with a diverse array of artists ranging from LeToya to Lionel Richie. It comes as no surprise then that the Grammy-winning Dupri was named songwriter of the year in June at the 19th annual ASCAP Rhythm & Soul Music Awards (his fifth such award), sharing the honor this time with 50 Cent.

"I don't know if people really understand how prolific he is," Carey said of Dupri (Billboard, Nov. 5, 2005). "J.D. is one of the few examples of the modern-day producer with staying power."

Added Bow Wow of his mentor, "J.D. is a great songwriter and producer. His energy and creativity are unlike any other. He really gets to know the artists that he works with, and that's why his songs fit so perfectly."

When he's not wearing his songwriter/producer hat, Dupri juggles dual executive roles as president of Virgin Records' urban division—home to such acts as Dem Franchize Boyz, Johna Austin, Beanie Man and OutKast member Big Boi's Purple Ribbon roster—as well as chief executive of So So Def Recordings, responsible for bringing such talents as Anthony Hamilton, Bone Crusher and J-Kwon to the national forefront.

Dupri comes by his love of music naturally. His dad, Michael

Mauldin, is a former Columbia Records veteran who currently manages and promotes R&B/hip-hop artists from his Atlanta base and helped Dupri with some of his early acts, including teen rap duo Kris Kross. After launching So So Def's affiliation with Columbia Records in 1992, Dupri introduced such acts as male group Jagged Edge and female

quartet Xscape. In 2003, Dupri found himself at Artists Records as one of the label's key black music executives.

Recalls former Anista president/CEO Antonio "L.A." Reid, "We were very much a pop label at the time. He came in with the intention of building the urban scene. He became a magnet for talent."

Outside his studio activities, Dupri helms several business offshoots that have promoted and managed talent like the Screen Toss, Arrested Development). There's also his hour-long Saturday evening radio show, "So So Def Radio," which is devoted to playing new music from unsigned artists. The show airs on Infinity Broadcasting's R&B/hip-hop outlet WVEE in Atlanta.

Rather than rest on his formidable laurels, however, Dupri keeps pushing on. As he told Billboard last year, "I can't even think about slowing down. When I get to the point where at least 80% of the songs on the top 10 are mine, that's when I'm going to stop. Until then, I'm going to keep going."

JERMAINE DUPRI is a two-time finalist at this year's R&B/Hip-Hop Awards.



Billboard

SEPT 6-8 • THE RENAISSANCE WAVERLY • ATLANTA

R&B hip-hop conference awards

WEDNESDAY, SEPT. 6

1:00pm-5:00pm

REGISTRATION

CONFERENCE ATTENDEES RECEIVE FREE ADMISSION TO
REMIX HOTEL

1:00pm-8:00pm daily

Remix magazine's traveling music production seminar consists of workshops for studio pros and bedroom beat-makers. Register for demos (use Apple's LogicPro7 and Digidesign's Pro Tools LE with new virtual instruments and plugins) and get the skinny on PR, production, mix-tapes, and marketing from Public Enemy co-founder Hank Shocklee's Inertainment Q&As.

2:00pm-3:00pm

CHANNELING THE DIGITAL WORLD

Experts provide updates on the latest technological advances affecting the industry and address pressing issues in the world of digital distribution.

Moderator:

• Tamara Connell, Executive Editor/Associate Publisher, Billboard Magazine

Speakers:

- Barry Brown, Marketing & Promotions Manager, Intopace
- David Elmer, CFO/SVP of Operations, Universal/Motown
- Chris Frankenberger, Sony BMG
- Evan Hershon, Executive VP, Clear Channel Radio
- Sumant Sritharan, Director of Product Management, LiveDigital

3:15pm-4:15pm

CASHING IN: THE INTERNATIONAL CONNECTION

Sponsored by Armed Forces Entertainment

Label executives, internet gurus, industry tastemakers and artists weigh in on how to best capitalize on the import/export value of R&B/hip-hop.

Moderator:

• Hillary Crossley, R&B/Hip-Hop Correspondent & Editor, Billboard/Radio & Records

Speakers:

- Fiona Bloom, President, The Bloom Effect
- Randall Grass, GM, Shanachie Entertainment
- Randall Minter, Entertainment Attorney, Minter & Associates
- Michael Thomas, CEO, Infiniti Productions International

4:30pm-5:30pm

R&B: DECLARATION OF INDEPENDENCE

R&B is holding its own in a hip-hop world, thanks to a percolating underground scene. Panelists explain the ins and outs of the genre's independent crusade.

Moderator:

• Gail Mitchell, Senior Editor R&B/Hip-Hop, Billboard

Speakers:

- Craig Bowers, President, Soul Thought Entertainment
- Max Gossard, Executive VP, Music World Entertainment
- Kevin Harewood, President, EdChoice Entertainment
- Frances Joyce, President, Neo Soul Cafe
- Jennifer McLane, VP/CM, M&M Entertainment Inc.
- Eric Robinson, Artist, Blue Era Soul
- Lamonda Williams, Director/Urban Programming, Music Choice

6:00pm-7:00pm

WELCOME RECEPTION

Photo booth, DJ, live music, food and drinks

Performances by:



7:00pm-9:00pm

WE HEAR THE FUTURE

LIVE ARTIST SHOWCASE & COMPETITION!

Come hear a selected array of talent who will be judged by an industry panel of experts.

Performances by:



THURSDAY, SEPT. 7

9:30am-4:30pm

REGISTRATION

1:00pm-8:00pm

REMIX HOTEL

10:00am-11:15am

I'M WITH THE BRAND

More than just sweet branding hookups are becoming the name of the game. A diverse panel culled from the worlds of film, TV, clothing/shoes, video/games, fragrances and more share the secrets of finding the right partner as well as the latest marketing trends.

Moderator:

• Michael Paoletti, Brand Marketing Editor, Billboard

Speakers:

- Brian Felt, Chief Buzz Officer, The BMF Media Group
- Valerie Greene, Chief Creative Officer, Vigilante Entertainment
- Matthew Knowles, Founder/CEO, Music World Entertainment
- Morris L. Brink, Managing Director/Founding Partner, Woods Rinehart Group
- Wanda Shelley, Partner/Producer, B2 Entertainment
- Jennifer Yu, Entertainment Marketing Manager, Filo
- Chaka Zulu, co-CEO, Disturbing The Peace

11:30am-12:45pm

WHAT THE BLING?: THE STATE OF HIP-HOP

Sponsored by The Growing American

Is there a happy medium between hip-hop's socially conscious roots and its more popular booty-shaking persona? Artists, producers and label execs debate hip-hop's past, present and future.

Moderator:

• TBD

Speakers:

- Tameka Brown, MTV Programmer, MTV Networks
- Kerry "Krusader" Brothers, Producer/Songwriter/Artist, Krucial Keys
- Mr. Coltrane, Producer/Manager, TVT Records
- Chuck D, Founder/Chuck D Mobile, Co-Founder-Public Enemy, Artist
- Troy Marshall, VP/Rap Promotion, Universal/Motown
- Jeff Robinson, CEO, M&M Entertainment Inc.
- DJ Soopie, Producer, MZone Entertainment
- Joyce Wilson, President, Joyce Productions

1:00pm-2:30pm

ARTIST SHOWCASE LUNCHEON

Performances by:



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www.BillboardEvents.com



**LAST
CHANCE TO
REGISTER**

2:45pm-3:45pm

WHO'S SIGNING WHO?

Key publishing and A&R executives discuss the musical trends in store for R&B and hip-hop.

Moderator:

- Qiana Conley, Director of Creative/A&R, Notting Hill Speakers
- Ethelene Holmstrom, VP, Universal Music Publishing
- Chris Hicks, VP of A&R Urban, Warner Brother Records & Warner Chappell Music
- Jiglap
- Rodney Jenkins, President/VP of A&R, Darkchild Productions/VP of A&R, Def Jam
- Keanan "K" Prather, Senior VP/A&R, Sony BMG
- D. Prospect, Director of A&R, G Unit Records
- Shakir Stewart, SVP of A&R, Def Jam

4:00pm-5:00pm

RETAIL & THE DIGITAL DILEMMA

What is traditional retail's game plan as it adapts to the brave new world of digital technology? Key urban music retailers and buyers share ideas and forecast the future.

Moderator:

- Rennie Jones, President, The Big Picture Group
- Speakers:**
- Jimi Owens, Ear Wax
- Takayon, Owner, DBS Sounds
- George Daniels, President/Owner, George's Music Room
- Tara Garrett, CEO, Facofacina M.E.G.
- Neil Levine, SVP/GM, Caroline Distribution
- James Lewis, Owner, Reflections Emporium
- Jeff Price, President/Founder, spinART Records

5:30pm-7:00pm

BILLBOARD R&B/HIP-HOP RADIO AWARDS RECEPTION

For the first time Billboard and Radio & Records honor & celebrate the best in radio... as voted on by subscribers!

7:00pm-8:30pm

COCKTAILS AND SHOWCASE!

Join us for a special cocktail reception.

Performances by:



8:30pm-9:30pm

MORE COCKTAILS AND SHOWCASES

Join us for a special cocktail reception.

Performance by:



FRIDAY, SEPT. 8

9:30am-3:30pm

REGISTRATION

1:00pm-8:00pm

REMIX HOTEL

10:00am-11:00am



THE BILLBOARD Q&A WITH LUDACRIS

Sponsored by AOL

Billboard's Gail Mitchell interviews the rapper, actor, philanthropist and label executive who is pushing the industry to new heights.

11:15am-12:15pm

EVERYTHING YOU WANTED TO KNOW ABOUT RADIO, BUT WERE AFRAID TO ASK
From how music gets played to radio promotions, Elroy Smith of WGCI Chicago and other top radio program directors from around the country break down the truths and myths of the radio industry.

Moderators:

- Rickard George, Urban/R&B/Hip-Hop Chart Manager, Billboard/Radio & Records
- Elroy Smith, Operations Manager, Clear Channel Chicago
- Panelists:**
- John Denick, Program Director, WQHT New York
- Tony Fields, Operations Manager, Cox Radio Miami
- Thes Midland, Program Director, Clear Channel Philadelphia
- Eric Mychaelis, Program Director, Clear Channel Norfolk

12:30pm-1:30pm

RELATIONSHIP COUNSELING

Elvett Spitzer's provocative investigation has affected the work relationship between radio and record labels. Panelists assess the changing dynamics and how to move forward to everyone's mutual benefit.

Moderator:

- Kevin Fleming, Editor, The Urban Buzz
- Panelists:**
- Craig Davis, Senior National Director of R&B Promotions, Jive Records
- Tony Dettley, VP of Urban Promotions, Universal Motown
- Jamellia Muhammad, Program Director, WMXD Detroit
- Reggie Rouse, Program Director, WVEE Atlanta
- Nicole Sellers, Sr. National Director of Promotions, J Records
- Doc Wytch, VP Urban Programming, Clear Channel

1:30pm-2:30pm

SHOWCASE LUNCHEON

Performances by:



3:00pm-4:00pm

MIX SHOW MASTER CLASS

Key DJs spin tales and techniques from the mixtape circuit.

Moderator:

- Ebro Darden, Assist. PD, WQHT/New York
- Panelists:**
- DJ Drama, Sirius Radio
- DJ Khaled, WEDR Radio/Terror Squad
- J. Periah
- Robert "Nempe" Smith, Hitmen DJs
- Michael "SOOO" Watts, Swishhouse

4:30pm-5:30pm

VIRGIN RECORDS HAPPY HOUR

Hosted by:

Performance by:



8:00pm

Atlanta Live, 3595 Clairmont Road THE BILLBOARD R&B/HIP-HOP AWARDS PARTY

Join us as we honor the best in R&B and hip-hop.

Performances by:



HIP-HOP FOUNDERS AWARD RECIPIENT

Chuck D & Public Enemy

OTIS REDDING EXCELLENCE AWARD RECIPIENT

Jermaine Dupri

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SPECIAL FEATURE
ON '20 Y.O.' SHE
JOINS POWERHOUSE COLLABORATORS
TO CELEBRATE A MUSICAL MILESTONE

JANET JACKSON

JANET JACKSON

STILL IN CONTROL

BY GAIL MITCHELL

**THIS IS MY PRIVATE CELEBRATION
BECAUSE TRULY, FOR THE FIRST TIME
IN MY LIFE, I'M VERY HAPPY**

Super diva. Very few artists can legitimately lay claim to that title. Fewer still can sustain an extraordinary career that, despite a few bumps along the way, has fans anticipating your every move after 20 years. ■ Two decades after the debut of Janet Jackson's career-making album, "Control," fans are eagerly awaiting the Sept. 26 release of her new Virgin Records set, "20 Y.O." (formerly titled "20 Years Old"). ■ The album reunites Jackson with original "Control" collaborators Jimmy Jam & Terry Lewis, and pairs her for the first time with Grammy Award-winning producer Jermaine Dupri (who is also her boyfriend). ■ Some would expect a super diva to possess an exalted sense of self. After all, this is the singer behind an album that yielded no fewer than six crossover hits that exuded female empowerment, songs like "What Have You Done for Me Lately," "When I Think of You" and "Let's Wait Awhile."

Then, three years later, with 1989's "Rhythm Nation 1814," she became the first artist to produce seven top five hits from one album, trumping big brother Michael.

After jumping to Virgin from A&M for a reported \$32 million, Jackson continued her platinum-selling ways with "janet." (1993), "The Velvet Rope" (1997), "All for You" (2001) and "Damita Jo" (2004). Along the way, there have been movies ("Poetic Justice," "Nutty Professor II: The Klump"), TV ("Good Times," "Diff'rent Strokes," "Fame"), sexy and provocative (read: topless) magazine covers (1993's Rolling Stone and Vibe this September), a bout with depression, a legal battle over her musical income and the now-infamous "wardrobe malfunction" during the 2004 Super Bowl halftime show.

Yet the Janet Jackson who sat down with Billboard fits anything but the diva prototype. The baby sister of the Jackson family was shy but forthcoming with her answers, at various times humorous and self-deprecating.

She says she's at the happiest time in her life, but still in control and determined to take her career even higher, with one proviso: "I've got to have some fun," she says.

How would you assess your career to this point?

It's still a great ride. Along the way there have been highlights but thankfully not a dull moment. Looking back, the highlights include the albums "Control," "All for You," "janet," and "Rhythm Nation 1814." Hanging with Tupac, Regina King and Joe Torry while filming "Poetic Justice."

Then there's "Velvet Rope," where I showed more of my feminine side. That was a crossroads for me: sharing what I'd been going through personally and how I felt about what was happening in the world. That turned out to be a very intimate record.

Then there's this new album. It's a highlight

not just because I'm celebrating the 20th anniversary of "Control." Once again, as back then, I'm making my own decisions.

This will sound corny, as if it's not me talking, but it hasn't always been easy, and I'm proud of "her" [Jackson refers to herself in the third person]. This is my private celebration because truly, for the first time in my life, I'm very happy.

Was the creative process for this album any different from its predecessors?

No. This time it was four of us collaborating—Jimmy Jam, Terry Lewis, Jermaine and myself. But it was the same process: Everyone getting all of their thoughts and ideas out on the table, then talking about which ideas to keep or throw out. [Singer/songwriter] Johna Austin also played a part in the album.

It was really a collaborative effort, and that's what made it so nice. Jermaine would run into the studio and talk about the songs Jimmy and Terry had done on someone's album.

Then Jimmy would start playing the song, and Jermaine would say, "You know what? Let's do something

It was really a collaborative effort. JANET JACKSON says of her new album 20 Y.O., due Sept. 26 on Virgin Records.

kind of along those lines as a base."

He understood them, he understood me and vice versa.

How would you describe the musical mind-set of "20 Y.O."?

This album takes me to a place where I haven't been in a while: R&B and dance. I give that credit to Jermaine. I like to say he brought the country to the album, while he says he brought the ghetto [laughs].

But the dance element was the one thing I was adamant about having. The album also features samples from music that inspired me, 20, 25 years ago. There are also some midtempo swags and some of what everyone calls my "baby-making songs."

Basically, the album is everything that's always been a part of me, but with freshness to it.

The "Call on Me" video carries a retro vibe. What inspired its concept?

Hyper Williams was the director during the 10-day shoot. All the visuals you see in the video are how Hyper hears the music. It's very colorful. The idea was to do something different from what you see on TV; to go back to the way we used to do videos.

A lot of videos seem the same to me. And that's fine. But young kids don't get the opportunity to see the way it was done before and where imagination can go. That takes money, and labels aren't doing that now.

So what was it like working in the studio for the first time with Jermaine?

It was just absolutely wonderful, very easy, not one hiccup. When we're at home in Atlanta, I'll sometimes go to the studio with him. But I'll never, obviously, walk in and disturb him while he's at work creating. So this was my first time actually seeing him at work, and I loved it.

Sometimes I'd just peek in there. His back would be to me, and he never knew that I was in the room. I'd just sit and watch him.

From then to now, how have you evolved artistically in the last 20 years?

I think you hear it lyrically. And I think you can hear the maturity as time has progressed. Still from time to time you'll hear that kid come out, too. That's still there, somehow.

I'm also just more relaxed, more confident.

My family would tell me to just relax and enjoy what's going on. I'd say, "OK," but wouldn't do it. But time goes so quickly I'm doing that now, because there are things that allow me to do that.

And as an artist, are you still having fun?

Yes. I can't sit here and take credit for everything. I've been fortunate to have a strong team behind me. Some people may do this because they think it's a great way to make a lot of money. But I really love what I do.

ONLINE EXCLUSIVE
An expanded version of this special feature is available at billboard.com.



20 years later
and you're still in control...



JACKSON'S 'JUGGERNAUT'

**CO-PRODUCERS
REVEAL HOW '20 Y.O.'
TOOK CREATIVE SHAPE**

BY JANINE COVENEY

Don't call it a comeback. ■ Janet Jackson conceived her new Virgin Records release, "20 Y.O." (due Sept. 26), as a celebration of the joyful liberation and history-making musical style of her 1986 breakthrough album, "Control." ■ That album has sold more than 5 million copies in the United States alone, according to Nielsen SoundScan. ■ Jackson's musical declaration of independence launched a string of hits, an indelible production sound and an enduring image cemented by groundbreaking video choreography and imagery that pop vocalists still emulate. ■ Jackson reunited with Jimmy Jam & Terry Lewis and was joined by Jermaine Dupri to craft a musical reflection of who she is today and how the artistic promise of "Control" has been fulfilled some two decades later.

Creating a project with such lofty goals was a relatively smooth process, Jam and Dupri say. Conversations that began before Christmas 2005 between Jackson and the producers narrowed down the theme early, and songwriting and recording began in earnest in February.

The discussion turned to how Jackson was feeling at the time "Control" was recorded (when, incidentally, Dupri was just 13).

"I started asking questions like, 'What was the feeling of life when you were 20?' I was so intrigued with what was going on in her life then that I just thought her album should be called that," Dupri says.

Jam adds, "It made sense as a concept because, obviously, the 20 years since the 'Control' album, but it also means—for her—a sense of rejuvenation. A sense of that excitement that you have when you are 20 years old, when your life is beginning and you're striking out on your own. She has that same sense of hunger and excitement."

For Jackson, recruiting Jam & Lewis was a no-brainer. Working creatively with her boyfriend Dupri, who is not only a distant hitmaker in his own right but also president of Virgin's urban music division, was more of a risk. Although they have been together for five years, during which time Dupri crafted Mariah Carey's comeback project "The Emancipation of Mimi," the couple had never collaborated professionally.

"I didn't know how we would feel, if we were gonna get in an argument," notes Dupri, who admits that he can be a bit ruthless in the studio. "I didn't even want to walk down that path with her, because we're such good friends. I never wanted this business part to get between us."

Rather than contribute separate tracks for "20 Y.O.," Dupri and the Jam & Lewis team decided to collaborate. The process could have caused ego and procedural conflicts. But Jam & Lewis give high marks to Dupri, who Jam says knows more about the Jam & Lewis style than the Minneapolis-based moguls themselves.

"The great thing about working with Jermaine, he came in with total respect for us, we had total respect for him," Jam says. "The fact is that we were fans of each other and for Janet."

The entire team of Jackson, Jam, Lewis and Dupri created the tracks, with occasional contributions from songwriter Johna Austin.

The project was recorded chiefly at Jam & Lewis' Flyte Tyme Studios in Los Angeles and Dupri's Southside Studio complex in Atlanta, with some sessions undertaken at Village Recorder in L.A. and the Hit Factory in Miami.

All the parties note that Jackson is an extremely focused in the studio. "She's one of those who literally have to kick out the studio. She'll never tell you her voice is getting tired, she'll just work and work," says Jam.



JANET JACKSON teamed up with **NELLY** in the video for "Call on Me," directed by **Hyip Williams**.

The first single, "Call on Me," pairs Jackson with St. Louis rapper Nelly, with a video directed by Hyip Williams. Dupri notes that other than her 1998 outing singing hooks on Busta Rhymes' "What's It Gonna Be," Jackson had not worked with any contemporary hip-hop artists.

"If Janet had just come out, people wouldn't be asking that question. Of course she don't need Nelly, but in today's market, half the kids watching '106th & Park' don't even know what 'Control' sounds like."

While "20 Y.O." celebrates "Control," the album does not reference songs from that project. Instead, there are subtle cues that hark back to the 1986 smash. "There are little pieces of ear candy in almost all of the songs that references something over the past 20 years, but you really have to be a fan or someone who has listened to a lot of her music to recognize it," Jam says.

Jam & Lewis also left behind one of their signatures: building new songs from the rhythm beds of classics, as they did using Sly Stone's "Thankyoufellaftinmchemicellaginn" for "Rhythm Nation" and Change's "Glow of Love" for "All for You."

Lyrically Jackson ex- continued on >>>A40

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amines her life today, with upbeat grooves, sexy ballads and a positive outlook.

"It's a lyrically confident album," Jam notes. "She talks about a whole lot of different subjects, but it's not anything heavy. It's not 'Rhythm Nation,' it's not 'Velvet Rope,' there's no pain, no bitterness, no suffering. It's more confident woman lyrics."

Other tracks from the anti-drama "Slush Me," which Jam calls a "happy record": "With You," which Dupri calls a bona fide smash; "So Excited," a sexy fantasy called "My Body"; and "Get It Out Me."

Key to the project is reconnecting Jackson with her urban base without losing the strong core of pop and dance fans she has built during the last two decades.

"Times have changed from when Michael and Janet were out in the '80s," Dupri notes, pointing to the fact that urban artists no longer have to cross over to pop before achieving maximum exposure and sales. "Janet shouldn't be changing or trying to change to get on pop radio."

Virgin Records executive VP of urban music Lionel Ridenour notes that the album's first single, Jackson's "Call on Me," has arrived as her first top 10 R&B hit since 2001's "All for You."

Ridenour says: "We thought it was very important to the overall plan to start off and make sure she connected with the base. Considering that she has so many types of fans, and she has had a very broad base all along, but we knew she needed to start off with a top 10 record."

The troops at Virgin Records are gearing up to create an international event out of the release. The promotional plan brings Jackson down from the thin air of superstardom back to earth, where her fans can relate to her.

The singer has already appeared at press conferences in Washington, D.C., and Atlanta and on the covers of *US Weekly* and *Vibe*; is personally visiting radio stations; and will appear at listening parties and meet-and-greets here and abroad.

"It's the kind of project everybody dreams of working on and the kind of artist every label dreams of having on their roster," says Virgin Records executive VP/CM Lee Trink. "Janet is an icon and a historic figure in our culture. She's one of those gifted artists that people look up to, that people emulate, that people want to believe in. We're fortunate to have someone like that on our roster, because there's not that many superstars that stand the test of time." ■



A couple for five years, JERMAINE DUPRI and JANET JACKSON had never previously collaborated together.

A RETURN TO THE ROAD

BY RAY WADDELL

JACKSON HAS SIGHTS SET ON WORLD TOUR

Although she has only a handful of national tours under her belt, Janet Jackson is without question one of the most successful female touring artists of all time. A Numbers club star, between 1993 and 2002 (when she last toured), Jackson grossed \$94 million and sold nearly 2 million tickets to just 161 shows reported to *Billboard*. Bessie: a That's an average gross of \$583,850 per night and average attendance of 12,422 per show. Those kind of numbers are clearly superstar level.

So as Jackson prepares for the Sept. 26 release of her new Virgin Records album "20/10," marking the 20th anniversary of her landmark "Control" record, fans can look forward to her return to the road around March 2007.

"My three choreographers and I are working on ideas now for a world tour," Jackson says. "It's always a wild thing for me as we start planning. I can see it on the stage. I don't want to share those ideas yet, because nothing is etched in stone. But we'll begin rehearsing at the end of the year."

Live Nation touring VP Brad Wavra was the lead promoter for Jackson's 1998-99 *Velvet Rope* tour and her *All for You* tour in 2001-2002. Live Nation is one promoter, likely among others, in discussions to produce Jackson's upcoming tour.

Wavra calls working with Jackson "one of the most pleasant experiences on the road you could imagine. Janet Jackson as a human being is as kind and gentle and as artistic a person as you would ever meet on this earth."

According to Wavra, Jackson has always been focused on turning the album into a special live experience for fans. "I think that's one of the great legacies of Janet Jackson. She's... really realized how important the live show is to the artist's career," he says. "She works really hard on the record, then once she has it down she wants it, she works just as hard on creating the live experience."

Wavra describes Jackson's concert fan base as primarily a "white, suburban audience, male and female, and it spans the ages. It's like 14 to 40 when we were touring her."

Still, he says, the audience crosses racial lines. "I think her foundation is in the white pop audience, but she never gave up on the urban roots," he explains. "Everything we ever did with her was strategically planned to be promoted on both sides of the equation, pop and urban."

According to Wavra, Jackson "always understood that the African-American part of her life and her audience was an important part, and she made sure her songs, her live show and her ticket prices appealed to both segments."

Jackson's management team of Kenneth Crea and

Johnny Wright has a sure grasp on career development and touring's role in that process. Wavra says. "They're both smart managers in their own right, and their strengths play off of one another," he says. "Johnny and Kenneth both allow the professionals and specialists around them to do their job."

Wright in particular is "very strong in delegating authority to the professionals he trusts, and I think that's part of the strength of Johnny Wright's management style," Wavra says. "I don't pretend to know one thing about the record business, but when it comes to touring, with 20-some-odd years, I think I'm pretty good there. Likewise, David Zedeck, his agent, is strong in touring, but [Wright] doesn't use him for recording or A&R decisions."

Wavra thinks the upcoming Jackson tour will be "wildly successful," despite negative publicity surrounding the Super Bowl flap of 2004.

"I think that Janet got a bum rap," he says. "She's the antithesis of that person that was created in the media. If it hadn't been an election year I doubt it would have gotten played like it did."

A huge record will surely help. And Wavra points out that she has "surrounded herself with the greatest hitmakers of our time."

So who will produce the tour?

"We've been in preliminary discussions, and I'm sure they've talked to other promoters out there," Wavra says. "It's a testament to their strategic planning that her management team was engaging [in July] to get things set up properly for next March." ■

JACKSON'S TOP SINGLES

The titles on this chart are ordered by their peak position on *The Billboard* Hot 100. If more than one title peaked at the same position, they were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then the top 10 and/or the top 40, depending on where the title peaked.

— Chart data compiled by Keith Caulfield

Rank	Title	Peak Position	Debut Date	Label
1	That's The Way Love Goes	1 (8 weeks)	May 1, 1983	A&M
2	All For You	1 (7)	March 12, 2001	Virgin
3	Miss You Much	1 (4)	Sept. 2, 1989	A&M
4	Doesn't Really Matter	1 (3)	Jan. 17, 2000	Def Jam/Def Soul/101MG
5	Escapade	1 (3)	Jan. 20, 1990	A&M
6	Together Again	1 (2)	Dec. 20, 1997	Virgin
7	Again	1 (2)	Oct. 23, 1995	Virgin
8	When I Think Of You	1 (2)	Aug. 9, 1986	A&M
9	Love Will Never Do (Without You)	1 (2)	Nov. 17, 1990	A&M
10	Black Cat	1	Sept. 15, 1990	A&M
11	Rhythm Nation	2	Nov. 11, 1990	A&M
12	Come Back To Me	2	June 30, 1990	A&M
13	Any Time, Any Place/ And On And On	2	May 28, 1994	Virgin
14	Let's Wait Awhile	2	Jan. 17, 1987	A&M
15	Runaway	3	Sept. 16, 1984	A&M
16	Someone To Call My Lover	3	June 23, 2001	Virgin
17	Where's My Game Boy?	3	March 18, 1999	Flo/Pop/101MG/ESG
18	I Get Lonely	3	May 23, 1998	Virgin
19	Nasty	3	May 18, 1986	A&M
20	If	4	July 24, 1993	Virgin

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SPECIAL FEATURE

REGGAETÓN EVOLUTION

Genre Rides Out Rocky Times As
Its Sound Evolves, And A New
Generation Of Hitmakers Emerge

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RAKIM & KEN-Y

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ALEX

Alex Gargola

NINA SKY

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Ariel

BABY SHABBA

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Big Lou

CHARLIE

ALEXIS Y FIDO

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DNA

Drexter

El Nazi

Eric Duars

JOHN ERIC

Eskizzo

Fatty

Gang-Yah

GUAYOMAN

MASTER JOE

Horny Man

J King

JL "The Bee-Show"

Joan & O'Neill

VISITANTE (CALLE 13)

JOHNNY PREZ

Jomar

Jose "The Bee-Show"

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MOVING ON, NOT OUT

As New Styles Evolve, Genre Continues
To Prove Its Versatility **BY LEILA COBO**



look at Billboard's Top Latin Albums chart for any given week since the beginning of the year will likely reveal reggaeton titles dominating the top 10 positions. ♦ And yet, in recent months, an increasing number of industry observers are questioning the durability and future of the genre, citing flagging sales, radio stations that are flipping from the reggaeton format and a homogenization of sound. ♦ Despite the naysayers, however, reggaeton seems to be experiencing a stabilizing and evolutionary period, rather than a crisis. ♦ While the genre is no longer on the tip of everybody's tongue or the priority list of every Latin label executive, its current momentum suggests it is moving on rather than dying out. ♦ "I'm tired of the question, 'What's wrong with reggaeton?'" says an exasperated Gustavo López, president of Machete Music and one of the genre's early supporters. "It's going through the syndrome that every genre that explodes has, where too many albums are released. But it is as hot as it has ever been, from a hits standpoint," he says, referring to its chart performance. ♦ For the week ending July 28, there were five reggaeton titles in the top 10 of the Top Latin Albums chart: one each by established stars Daddy Yankee and Don Omar, one by up-and-comers Wisin & Yandel and one each by debut acts Calle 13 and Rikim & Ken-Y.

The sounds run the gamut from fresh (Calle 13) and pop (Rikim & Ken-Y) to a blend of traditional and adventure (Don Omar, Wisin & Yandel).

The variety suggests that reggaeton, while keeping the dance beat that makes it distinctive and gives it mass appeal, is diffusing in many directions, from hip-hop to fusion to a pop-leaning sound.

Rikim & Ken-Y and Tito "El Bambino," for example, exemplify a more melodic reggaeton that the labels are in turn working like pop, marketing it to urban and teen audiences.

Tito "El Bambino," formerly part of Héctor & Tito, says he took a full year in recording his solo debut, "Top of the Line," because he was looking for opinions on what was lacking in reggaeton.

"And I understood that international listeners were looking for a lot of melody," he says. "That's why many of the songs have live instruments, and people have loved the mix. They don't just want to hear the reggaeton beat."

Likewise, Rikim & Ken-Y are identified with a more "romantic" reggaeton, in the words of Ken-Y. As a result, their label, Universal Music Latino, has worked them as both a reggaeton and a pop act, marketing to a young demographic.

"They are lighter, sweeter songs," Ken-Y says, noting that another differentiator is the mix of styles within the pair's brand of reggaeton, from straight-ahead dance tracks to romance.

"It's reggaeton for all audiences," he adds.

In radio, too, the more romanticized pop reggaeton stands a better chance of crossing over into other Latin formats.

"The reggaeton that becomes pop is the one that's going to survive," Extrinvision Communications VP of programming Nestor "Pato" Rocha predicts. "The songs that are hitting with us are more in the pop field. The music has to hit not just reg-

gaeton fanatics, but everyone else."

Mayra Nevarez, a publicist who has long worked with the genre and whose client list includes Daddy Yankee, sees yet another movement within reggaeton, one that stems from Panama, one of the genre's origins.

"The music is different because they're missing calypso, soca and reggaeton," says Nevarez, referring to acts like Mach & Daddy and Junior Ranks. Mach & Daddy in particular are steadily climbing the charts with their hit single "La Botella," a feel-good party song that mixes various influences.

Walter Kolm, Sr. VP, marketing/A&R for Universal Music Latino, who licenses Mach & Daddy in the United States, also sees the new wave of reggaeton coming from Panama. And, for the first time, the music is playing on the West Coast before getting picked up by East Coast DJs. "I see the invasion now coming in from California," he says.

Nevarez says reggaeton from Panama is "a completely different sound. It has been very hard to get the PDs to pro-

gram that song, because it's completely different from traditional reggaeton."

And therein lies much of the problem with the genre's evolution: Radio, so crucial in the mass development of the style, keeps playing the same old music.

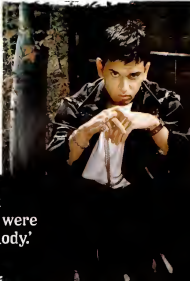
"Most of the songs in heavy rotation are by a handful of core artists," Billboard Latin charts manager Ricardo Compañón says.

Lack of radio airplay was a focus during the reggaeton panel at the Billboard Latin Music Conference in April.

"On the streets, where we came from, people are still listening to our music, which is changing constantly," said Elias de Leon, owner of indie label White Lion, home to acts like Calle 13. "But radio stations are still playing records that we released four and five years ago, and they won't play talent that is up-and-coming, so of course, the audience is tired of them. These stations are ignorant: They don't even know what's going on in the streets, and they don't want to know."

Part of the problem is that reggaeton, as a relatively new genre, simply does not have the depth of catalog that pop and regional Mexican do. On the other hand, programmers are still feeling their way around a new for-

continues on p.48



**'I understood that
international listeners were
looking for a lot of melody.'**

—TITO 'EL BAMBINO'

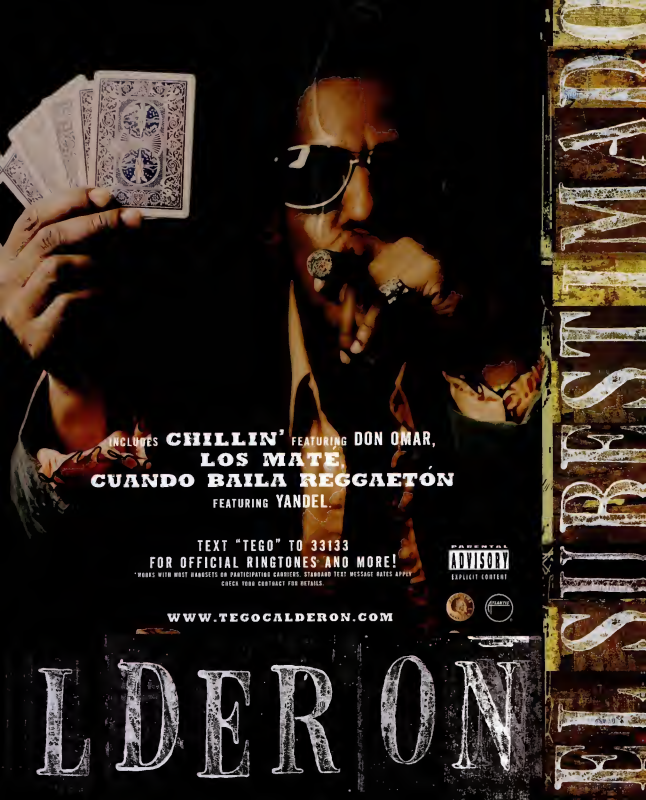
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 7. Me voy pa' pueblo
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mat. Currently, Nielsen BDS, the source of the Billboard singles airplay charts, monitors 15 Latin "rhythmic" stations. That's the name given to the genre that encompasses Latin hip-hop, rap, some pop and, above all, reggaeton, although the total number of stations carrying the format is much larger nationwide.

For the most part, those stations that have flipped to a Latin rhythmic format have seen a rise in listenership, compared with their previous incarnations.

While a handful of stations have returned to other formats, this seems to be the case in markets that already had a Latin rhythmic station in place, suggesting that the market is still not ready for more than one dedicated radio station for reggaeton.

"If there's a market where they're already playing reggaeton music, I wouldn't want to flip the station," says Entravision's Rocha, noting that

ciated with reggaeton.

"We're doing it a different way so people say it doesn't sound the same," he says. One change N.O.R.E. foresees is an increasing use of sampling, as exemplified by his sampling of Hector Lawone on the track "Meñtra."

N.O.R.E. is not alone in this. Tego Calderón's new Atlantic release "El Subestimado/The Underdog" samples different beats by a broad variety of acts. The result is an album that still has enough reggaeton to be included in the genre, but also contains hip-hop, rap, funk and even salsa.

Although Calderón's album is entirely in Spanish (save for one bilingual track), by virtue of being signed to Atlantic, his music will be worked in English and Spanish marketplaces. Likewise, Daddy Yankee's upcoming Interscope release, slated for November, will also get a major crossover push.

How these two artists perform in the mainstream market will serve as a testing ground for other mainstream labels that are considering signing reggaeton acts.

However, despite all the best intentions, the only reggaeton artist to have visited any mainstream charts lately is Daddy Yankee. Although Calderón's new Spanish single is already on the Latin charts, his single "Chullín," the one that is aiming for the crossover, has yet to be heard in the mainstream.

Likewise, Hector Bambino "El Father's" whose album "Héctor 'El Father' Presents: Los Rompe Discotekas" was released by Roc La Familia and features Jay-Z, is playing only on Latin stations.

As some executives keep searching for another major reggaeton hit, such as "Gasolina," that can cross markets and cultural boundaries, many reggaeton acts seem unfazed.

Calderón, for example, did not include any American rappers on his new album. Don Omar did on "King of Kings," but he says he is concentrating on the Latin marketplace.

And the big producers in the genre, including Lenny 'Tines and Boy Wonder, are set to release their compilation albums featuring new acts this year.

"There are a lot of acts, but there's a lot of imitation and lack of originality," Calderón says. "And, there is a lack of producers," he adds, echoing a concern voiced by many.

Carlos Pérez, president of video production and imaging company Epaté Productions, suggests that the responsibility for moving the genre ahead lies in the hands of reggaeton producers.

"They have to make the genre evolve so that radio stations can find new ways to back reggaeton," he says. Many in the industry are now criticizing the fact that producers share the loops and beats they have created. "In order to [foster] new talent, they need to... come up with a new sound."

The success of acts like Calle 13, which has departed from the traditional reggaeton sound and producers, indicates listeners have their ears open.

"I am thrilled about the stuff I'm hearing, and I don't see any typical reggaeton," Machete's López says.

However, he says, no matter what changes, the beat—somewhere—remains. "It's a dance movement," López says. "A dance beat youth can listen [to], enjoy, buy and download with pride."

Additional reporting by Ayala Ben-Yehuda in Los Angeles.

most important markets already have a rhythmic station in place.

Rocha says that Spanish urban KZZA Dallas-Fort Worth (a former Entravision station that Liberman Media purchased Aug. 2) plays English- and Spanish-language urban tracks, and experienced an initial boom when it launched, its ratings growing by as much as 30%.

When a rival came in (Univision's KSZQ), it cut into KZZA's popularity, but still, the station remains stable.

With stations like KZZA playing music in English and mainstream rhythmic stations playing occasional Spanish-language tracks, it makes sense that labels are increasingly aiming for English and Spanish markets.

"What we are trying to do is take reggaeton to where hip-hop is right now," Roc La Familia president Juan Pérez says. The label is "using the same formula to make it just as big as hip-hop: the street teams, radio runs and promo tours. The guerrilla-style marketing."

On Sept. 12, Roc La Familia is releasing a first reggaeton album by rapper N.O.R.E. titled "Nore Y La Familia... Ya To Sabé," whose first single "Más Mala" is being serviced to stations in both languages.

The album, N.O.R.E. says, is a departure in that it uses producers who aren't usually asso-

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THE CLASS OF 2006

Reggaeton's Array Of Rising Artists Bodes Well For Genre's Growth **BY RAMIRO BURR**

Two years after reggaeton first started to explode in the United States, the genre's next generation offers a dynamic array of sounds and fusions to keep things interesting. Amid concerns of stale playlists at reggaeton stations, these acts offer evidence of the genre's ability to reinvent itself. Even the kids are in on the game, as one of the best-selling CDs in recent months has been the "Reggaeton Niños" CD, with clean versions of top reggaeton hits sung by children. In 2006, the charts feature many rising stars, in particular a handful of imaginative artists who fuse a wide diversity of sounds, incorporating everything from salsa and merengue to bachata, R&B and hardcore rap. Like the first generation, today's fresh acts also tap collaborations as an important vehicle to reach new audiences. Yet despite the fusions, the focus of the new music is still on the main reggaeton dance beat, called the demba, a simple but bewitchingly addictive rhythm. Ultimately, whether it's on a barrio street corner or in ritzy dance clubs, artists slow and speed up the dance beat, then adorn it with everything from R&B horns and hip-hop attitude to rap lyrics and salsa soneros. Here is a sampling of some rising stars.

YAVIAH

Puerto Rican reggaeton rapper/songwriter Yaviah was heavily influenced by Playro 37 and the Noise. He collaborated on mix tapes circulated among DJs at clubs and dancehalls. In 1994, his first hit came in the single "Gatiso" from "M.C. Non Stop Reggae, Vol. 1," a compilation featuring acts like Indian & Yena, Two Sweet, K.I.D., Goyro Man, Easy Boys and Too Much Flava.

ELIEL

Born Eliel Linares Orosio in Rio Grande, Puerto Rico, at an early age Eliel worked with Baby Rasta & Gringo, Bebe, Horayman & Panyman and Charlie & Felito. He quickly established a reputation as a talented producer and signed with VI Music. He released "El Que Habla Con Las Manos" for VI Music in 2004 and "Greatest Reggaeton Beats" for Machete Music in 2005.

GLORY

Puerto Rican female rapper Glory has a smooth, deep voice that gives reggaeton a new shade. After providing backing vocals on Don Omar's "Dale Don Dale" and Daddy Yankee's "Gasolina," she released "Glow/Glow" last summer on Machete Music. The CD includes the hits "La Popola," "Perreo 101" and "La Tracionera" with Omar.

VOLTIO

Voltio (Spanish for "voltage") was born Julio Ramos in Santurce, Puerto Rico. He formed the rap group Masters of Funk with Rey Z9 and Hector Bambino early on. Voltio broke through with 2004's "Voltage/JAC" and last December released his salsa-tinged reggaeton self-titled CD on the White Lion/Moté label. Highlights include "Chulin Celin Clunfily," "Julito Marafa" and "Bumper."

RAKIM & KEN-Y

The early-2006 "Masterpiece" from the duo of Rakim & Ken-Y on the Pina Records/Universal Music Latino label offers an interesting palette of reggaeton and rap with guests ranging from India to Carlinho's Way. Highlights include "Tocarte Tota." Way



Way and "Nos Fuimos." Rakim (aka Jose Nieves) and Ken-Y (Kenny Vazquez) are natives of Gurabo, Puerto Rico.

TITO 'EL BAMBINO'

Young and clean-cut, Tito "El Bambino" may represent the smoother, classier side of reggaeton. Tito, formerly of the duo Héctor & Tito, mixes in salsa, R&B and more on his 2006 EMI Televisa debut, "Top of the Line," which features production by superstar producers Luny Tunes and special guests Noriega and Daddy Yankee.

HÉCTOR BAMBINO 'EL FATHER'

The other half of groundbreaking duo Héctor & Tito, Héctor Bambino "El Father" signed to VI/Machete and struck a joint venture with Roc La Familia, a branch of Jay-Z's Roc-A-Fella Records. to continue on >>>52

Acts ready to explode are, clockwise from top: VOLTIO, TITO 'EL BAMBINO,' RAKIM & KEN-Y, YAVIAH, GLORY and HÉCTOR BAMBINO.



HECTOR EL FATHER • WISIN Y YANDEL • PITBULL
DON OMAR • LDA • ALEJANDRO SANZ • TEMPO
ANGEL Y KRIS • FAT JOE • ZION Y LENNOX • N.O.R.E.
RAKIM Y KEN Y • ALEXIS Y FIDO • PLAN B • YAVIAH

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HEATING UP THE CHARTS

The chart recaps in this Latin music special are for the year to date, starting with the Dec. 3, 2005, issue—the beginning of the chart year—through the Aug. 12, 2006, issue.

The recaps for Top Latin Albums and Top Latin Rhythm Albums are based on sales information compiled by Nielsen SoundScan. The recaps for Hot Latin Songs and Hot Latin Rhythm Airplay are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart. ****

Recaps compiled by Anthony Colombe and Ricardo Caplanian.

Hot Latin Songs

Plus: Titles added from Latin

- 1 ROMPE DADDY** Yankee-EI
Cartel/Interscope
- 2 LLAME PA' VERTE** Wisin &
Yandel-Machete
- 3 DOWN** Akrom & Ken-Y-Pina/Universal
Latino
- 4 HIPS DON'T LIE** Shakira Featuring
Wyclef Jean-Epic/Sony BMG Norte
- 5 MACHUCANDO** Daddy Yankee-EI
Cartel/Interscope
- 6 UN BESO**ventura-Premium Latin
Don Omar-Premium Latin
- 7 ELA Y YO**ventura-Featuring Don
Omar-Premium Latin
- 8 CAILE** Tito El Bambino-EMI Televisa
- 9 LO QUE SON LAS COSAS**
Anas-Universal
- 10 ALIADO DEL TIEMPO** Manano
Barrio-Three Sound

Top Latin Albums

Plus: Titles added from Latin

- 1 BARRIO RINCO: EN DIRECTO** Daddy
Yankee-EI Cartel/Interscope
- 2 PA'L MUNDO** Wisin & Yandel-Machete
- 3 DA HITMAN PRESENTS REGGAETON
LATINO** Don Omar-V/I/Machete/UMRG
- 4 NUESTRO AMOR** RSD-EMI Televisa
- 5 NOW LATINO** Various Artists-The EMI
Group/Universal/Zomba/Sony BMG
Norte/Sony BMG Strategic Marketing
Group
- 6 FIJACION ORAL VOL. 1**
Shakira-Epic/Sony Music
- 7 KING OF KINGS** Don
Omar-V/I/Machete
- 8 REBELDE** RSD-EMI Televisa
- 9 MI SANGRE** Juanes-Surco/Universal
Latino
- 10 HISTORIA DE UNA REINA** Ana
Gabriel-Sony BMG Norte

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produce his 2006 debut, "Héctor Bambino 'El Fater' Present: Los Rompe Discotekas." The 15-track bilingual CD fuses hip-hop and reggaeton with guests Don Omar, Fat Joe, Wisin & Yandel, Alexis & Fido, Trebol Clan and Jay-Z (billed here as "El Presidente").

CALE 13

Santurce, Puerto Rico, act Calle 13 comprises El Residente (vocalist/songwriter René Pérez Joglar) and his half-brother Yisante (producer/musical arranger José Cabra Martínez). Their late 2005 self-titled debut features some reggaeton, but they mostly work up a mish-mash of urban rap, hip-hop and Latin dance rhythms. Signed to White Lion, the duo's debut is distributed by Sony BMG's Norte label.

ALEXIS & FIDO

Veterans of the underground reggaeton scene in Puerto Rico, Joel "Fido" Martínez and Raul "Alexis" Ortiz are known for mixing rapid-fire raps and hardcore reggaeton on their late-2005 debut, "The Pibolls." The CD features top-rank guests Trebol Clan, Baby Ranks and Baby Rasta. The duo scored a home run with the smash single "El Tiburón," featured on Luny Tunes' "Más Flow 2" CD.

ANGEL & KHRIZ

After a strong start with 2004's "Los MVP," the duo of Angel Rivera and Christian Colon from San Juan, Puerto Rico, cooled just a bit. Luckily the debut had legs, lasting more than 12 weeks on Billboard's charts while the single "Ven Bailalo" peaked at No. 5. Other hit tracks include "Los MF" and "Siente." The CD was relaunched last year on the Luar Music/MVP/Machete label.

MACH & DADDY

Panama-based brothers Pedro "Mach" Macbore and Martin "Daddy" cite their father, renowned Panamanian singer Armando Macbore, as their top influence. The duo mixed reggaeton with soca, dancehall, vallenato and other Caribbean rhythms on its late-2005 Panama/Universal Music debut, "Desde Abajo," which spawned the hit single "La Botella." The brothers wrote all the songs.

TONY HAZE & SHAKA BLACK

Puerto Rican duo Tony Haze & Shaka Black specialize in fusing reggaeton with bachata, salsa and merengue on their latest CD, "No Hay Más Na Qué Hablar." Guest acts include Jon Eric, Andy & Lennox, Michael Imano, Faro, H.M.M., DJ Joe and OG Black.

TONY TOUCH

Though his mix tapes lean more toward a fusion of R&B, Latin reggae, rap and house, Brooklyn, N.Y.-based Puerto Rican freestyle DJ/producer Tony Touch released 2005 EMI Latin CD "The Reggaetón Album" with special guests Tego Calderón, Daddy Yankee and Ivy Queen. He began his career in the early 1990s with his mixes and won honors at Justo's 9th Annual Mixtape Awards in 2005 for best freestyles.

WISIN & YANDEL

Signed to Machete, a Universal imprint, Wisin & Yandel made history when they simultaneously placed four tracks in the top 10 on the Hot Latin Rhythm Airplay chart this year: "Rákata," "Llamé Pa' Verte," "Noche De Sexo" featuring Aventura and "Mayor Que Yo," a collaboration track from "Más Flow 2" that also features Daddy Yankee and Héctor Bambino "El Fater." Born Juan Morera and Llandel Vega in Puerto Rico, the duo melded all their musical influences from boleros and salsa to hip-hop and reggaeton.

ZION & LENNOX

Formed in Carolina, Puerto Rico, the duo of Zion (Felix Ortiz) and Lennox (Gabriel Pizarro) shared a common interest in hip-hop, rap and dancehall. The pair collaborated on numerous CDs from Daddy Yankee to Los Anormales and scored its first hit, "Te Hago El Amor," on 2004 CD "Gargolas, Vol. 4: The Best Reggaeton." Zion & Lennox's debut, "Motivando La Yal," peaked at No. 10 on Billboard's Top Latin Albums chart. ****



Duos to watch, clockwise from top: TONY HAZE & SHAKA BLACK, ZION & LENNOX and ALEXIS & FIDO.

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THE BEAT THAT SELLS

Sponsors Tap Reggaeton To Reach Young Latinos **BY LEILA COBO**

Like no other Latin genre before it, reggaeton is a magnet for sponsors and brands looking to target a specific youth market. It is no wonder, Reggaeton burst into public consciousness at about the same time that the U.S. Census reported that Latinos were the fastest-growing population in the United States and that young Latinos were the segment that was most rapidly expanding. And here was a musical style that appealed to young Latinos of all origins. But while reggaeton as a musical style is appealing and multiple brands have picked up specific songs for multiple uses, very few such acts have actually become the face of a brand or a campaign. "Marketers are still not fully aware of the reggaeton market, compared with acts like Juanes, Maná or Carlos Vives," says Henry Cárdenas of Cárdenas Marketing Network, an event and concert promotion firm. "They're still a little skeptical." There are exceptions, of course, including Tego Calderón's participation in 2004 as one of the faces of Hennessy's "Never Blend In" campaign. The highly visible association included Calderón billboards in 10 major U.S. markets, ads in regional and national publications, radio spots and point-of-sale visibility.

In another high-profile campaign, this past spring, Burger King launched its "My Music, My Style" promotion with Puerto Rican reggaeton artist Voltio. The sponsorship included a promotional and performance tour with Voltio in several cities and also promoted the mobile download of a Voltio single.

Although Burger King has done promotions with Latin music artists before, this is the first time it teamed with a reggaeton act.

The most visible face of reggaeton sponsorship deals is Daddy Yankee, who has a clothing line with Reebok (D), hosts a syndicated radio show on the ABC network sponsored by Ford Fusion, appears in a Pepsi campaign in Puerto Rico and has been supported on tour with sponsorship from the likes of American Airlines.

"The artist's image has to be consistent with the product's image," says Javier Figueroa, marketing manager for PepsiCo International in Puerto Rico. "In Daddy Yankee's case, we were sure there wasn't going to be a problem."

Daddy Yankee is seen not only as an artist with credibility, but also as a squeaky-clean, family-oriented act. But that is not the case with many other artists who often have legal problems or personal scandals, or both. This does not mean that particular brands do not seek urban Latin music in general and reggaeton in particular to promote their products.

In the concert arena, because reggaeton draws younger crowds, liquor companies are a hard sale. Aragón Entertainment president Iván Hernández says. But other types of brands, like mobile companies, are avid backers.

"Top 20 Latin-Urban Countdown," a weekly radio show on the Latino Broadcasting Company, has seen "phenomenal" ad sales growth, according to president/CEO Tony Hernández. Strong categories in the space include automotive, retail, quick-service restaurants, spirit, beer, cell phone service providers and electronics.

"I believe this is a reflection of the overall strength of the Latin urban youth market and the growing interest on the part of major brands to capture a slice of this lucrative, fast-growing consumer market," Hernández says.

However, he adds, while reggaeton initially drove the growth, advertisers now are reaching for a broader Latin urban consumer. "It's really the young Latin/urban 'lifestyle' that's the driver today," Hernández says.

Beyond the urban lifestyle, brands will take on songs as long as they are good and fit a particular product.



VOLTIO is the first reggaeton artist to partner with Burger King.

Daddy Yankee's "La Gasolina," for example, was used for multiple campaigns. His track "El Truco" is now being used in a JCPenney back-to-school TV spot.

Reggaeton served as the backdrop for Ford's recent "Drive It Like a Ford" TV campaign, and current hit "La Botella" by Mach & Daddy has been the music for Fruite ketchup in Colombia, for Cristal beer in Peru, Telcel in Mexico and Atlas beer in Panama.

However, when companies actually turn to an act, not just a song or style, to reach a specific market, they do so because they think they have something to gain from it beyond a catchy tune.

Pepsi, for example, studied Daddy Yankee's impact and popularity for several years, boosting its business relationship with him as its impact grew.

"He was pretty popular in Puerto Rico, years before he exploded internationally," Figueroa says. Pepsi initially used Daddy Yankee's music for a local campaign. Then, it sponsored a show at the Coliseum in San Juan, and after seeing audience reaction, hired him to be the face of a new Pepsi product.

"He truly understands his audience," Figueroa concludes. <<<

Hot Latin Rhythm Songs Artists

PHOTOGRAPH BY: (Clockwise from top left)

- 1. WISIN & YANDEL** (5) Machete
(1) Mas Flow/Machete
(2) Gold Star/Machete
(3) Machete/Laturno/Universal Republic
(4) El Caribe/Vi/Machete
(5) Jive/Zomba
- 2. DADDY YANKEE** (5) D
(1) Caribe/Interscope
(2) El Caribe/Vi/Machete
(3) Gold Star/Machete
(4) Mas Flow/Machete
(5) White Lion/Sony BMG Norte
(1) Diamond/Machete
(1) Vi/Machete
- 3. DON OHAR** (5) Vi/Machete
(1) Chosen Few
(2) Emerald/Machete/Urban Box Office
(3) Premium Latin
(4) Allstar/Vi/Machete
(5) Gold Star/Machete
- 4. AVENTURA** (2) Premium Latin
(1) Machete
- 5. IVY QUEEN** (4) La Calle/Universal
(1) Perfect Image
- 6. RAKIM & KEN-Y** (3) Pina/Universal
(1) Chenoa/Chosen Few
(2) Emerald/Urban Box Office
(3) Sony BMG Norte
- 7. ZION & LENNON** (3) White Lion/Sony BMG Norte
(1) MyVibe/Machete
(1) D/Caribe/Interscope
(3) Sony BMG Norte
(1) Baci/Venezuela/Universal
- 8. HECTOR "EL FATHER" BAMBINO** (4) Roc-La-Familia/Def Jam/UMG
(3) Gold Star/Machete
(1) Flow/Machete
(1) Mas Flow/Machete
(1) MyVibe/Machete
(1) New Ray/Universal Latino
- 9. TITO EL BAMBINO** (2) EMI Televisa
(1) Platinum/Sony BMG Norte
- 10. ANGEL & KIRIZ** (1) Luba/MyVibe/Machete
(1) La Calle/Universal

continues on >>>P6

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REGGAETÓN KINGS

A Scorecard Of The Genre's Superstars



reggaetón continues to be a genre of many compilations and few stars. In any given week Billboard's charts contain collections galore, with just a few artists' names intermingled in the mix. Those solo acts are the core of the genre as a whole, and their tracks, many of them well-worn by now, are the ones radio plays and replays. But 2006 is the year of reckoning, with the big names in the genre—namely Daddy Yankee, Don Omar and Tego Calderón—all releasing new studio albums. In the case of Omar and Calderón, these are only their second studio albums, despite their lengthy stay on the reggaetón circuit. Although sales have been robust so far, the power of these acts on the touring circuit remains to be seen. The only reggaetón artist to headline his own extensive arena U.S. tour to date is Daddy Yankee. As far as album sales go, these "kings" of reggaetón retain their crown. An update follows on each of these artists, including sales information from Nielsen SoundScan.



DADDY YANKEE

The most recognized and top-selling reggaetón performer in the market, Daddy Yankee has had a string of successful albums.

None is as successful as 2004's *Barrio Fino*, which spawned mega hit "La Gasolina" and has sold more than 1 million units in the United States alone, according to Nielsen SoundScan. That album led to Daddy Yankee inking a deal with Interscope Records via his own El Cartel label. The first release through that arrangement, "Barrio Fino En Directo," arrived at the end of 2005. It has sold 659,000 units, and, since its release, has not dropped from the top 10 on Billboard's Top Latin Albums chart.

Now, Daddy Yankee is readying his first all-studio album to be released on Interscope. Due in November, "El Cartel" will feature tracks produced by Scott Storch, Timbaland and Luny Tunes. There has also been talk of a collaboration with Dr. Dre.

For Daddy Yankee, who is clearly not afraid of recording in English, this is expected to be a major crossover album, fully supported by Interscope, as well as by Daddy Yankee's own promotion and marketing team.

A tour is anticipated for 2007. If past performance is any indication, this disc should debut atop Billboard's Top Latin Albums chart and within the top five of The Billboard 200.



DON OMAR

The "King of Kings," as he calls himself on his new album, Don Omar has released just two records, including 2003's "The Last Don," which has sold 140,000 units.

On the strength of his debut disc and a series of collaborations, Omar managed to produce a staggering number of hits. Ten of his tracks have reached Billboard's Hot Latin Songs chart since the beginning of 2005.

With such a track record, there was understandably much speculation about the fate of his sophomore album, "King of Kings" (V1/Machete) came in at No. 7 on Billboard's Top Latin Albums chart despite radio's lukewarm response to the first single, "Angelito."

"King of Kings" has plenty of standard, danceable reggaetón fare, but it also includes straight-ahead rap, piano ballads and an opening track about the power of God featuring violinist Mirt Ben-Ari.

It does not, however, feature Omar rapping or singing in English. He has said, in fact, that the English-speaking market is not a priority or a primary objective for the moment. The fact that Omar would succeed with something different solidified his standing in the reggaetón world in particular and the Latin music world in general.

"King of Kings" has steadily remained in the top five of the Top Latin Albums chart since its release in May and has sold 238,000 units.



TEGO CALDERÓN

Like Don Omar, Tego Calderón has been riding on the extended success of his 2003 album "El Abayarde," which has sold 130,000 units. Last year Calderón managed to ink a highly publicized deal with Atlantic via his own Juggy label. On Aug.

29, his Atlantic debut, "El Subestimado/The Underdog," hit stores. Calderón is widely viewed as the most poetic and intellectual among the reggaetón acts. Despite his role as the face of a Hennessy ad campaign two years ago, he has not been in the spotlight as much as his compatriots.

With "El Subestimado," he backs expectations. The album does not contain English-language songs, and Calderón, like Omar, says he won't record in English anytime soon. However, he does include some English choruses on a couple of tracks, specifically "Chillita" (featuring Omar), and Atlantic is banking on that to get play on mainstream radio at a later date.

Most pressing is the need to satisfy Calderón's core audience with an album that does not deviate from what fans knew about him but also does not merely fall under the "reggaetón" classification.

"El Subestimado" includes straight-ahead reggaetón, salsa (there is a duet with Oscar D'León), rap and first Spanish-language single, "Los Mate," which is starting to climb the charts.

This will be the first reggaetón studio album that will touch how well a mainstream, non-Latin label can work with an in-promoting his album.



HÉCTOR BAMBINO 'EL FATHER'

The current album from Héctor Bambino "El Father," "Héctor Bambino 'El Father' Present: Los Rompe Discoteka," is a joint venture among Machete, Gold Star (Bambino's label) and Roc La Familia, Roc-A-Fella's new Latin label.

Although it falls under the Roc-A-Fella umbrella and boasts a first single with Jay-Z, "Los Rompe Discoteka" has nevertheless been pushed primarily in Latin radio and Latin audiences. The album debuted at No. 1 on Billboard's Top Latin Albums chart in mid-July and has sold 84,000 units.

—Leila Cobo

Hot Latin Rhythm Songs Imprints

- Pos. ARTIST (No. Chart Weeks)
- 1 EL CARTEL (7)
 - 2 MACHETE (19)
 - 3 LA CALLE (19)
 - 4 WHITE LION (19)
 - 5 V1 (13)

Hot Latin Rhythm Songs Labels

- Pos. LABEL (No. Chart Weeks)
- 1 MACHETE (41)
 - 2 SONY BMG NORTE (19)
 - 3 UNIVISION (18)
 - 4 INTERSCOPE (7)
 - 5 UNIVERSAL LATINO (19)

Hot Latin Rhythm Songs

- Pos. TITLE (Album/Imprint/Label)
- 1 ROMPE Daddy Yankee-El Cartel/Interscope
 - 2 LLAME PA' VERTE Wisn & Yandel-Machete
 - 3 DOWN Ralim & Ken-Y/Pina/Universal Latino
 - 4 ELLA Y YO Adventure Featuring Don Omar-Premium Latte
 - 5 RAKATA Wisn & Yandel-Mas Flow/Machete
 - 6 MACHUCANDO Daddy Yankee-El Cartel/Interscope
 - 7 NOCHE DE SEÑO Wisn & Yandel-Featuring Adventure/Machete
 - 8 VEN BAILALO Angel & Khun-Luar/MV/Machete
 - 9 CALLE Tego El Bambino-EMI Televisa
 - 10 UN BESO Adventure-Premium Latin

Top Latin Rhythm Albums Charts

- Pos. ARTIST (No. Chart Weeks) Imprint/Label
- 1 DADDY YANKEE (1) El Cartel/Interscope
 - 2 DON OMAR (2) V1/Machete
 - 3 WISN & YANDEL (1) Machete
 - 4 REGGAETÓN NINOS (1) Alfigu/Libran Box Office/EMI Televisa
 - 5 RAKIN'S KEN-Y (1) Pina/Universal Latino
 - 6 LUNY TUNES (3) Mas Flow/Machete
 - 7 CALLE IS (1) White Lion/Sony BMG Norte
 - 8 IVY QUEEN (1) La Calle/Univision/JG
 - 9 TITO EL BAMBINO (1) EMI Televisa
 - 10 VOLTO (1) White Lion/Tips/C Sony Music

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BEYOND GASOLINA

Global Markets Await Next Wave of Reggaetón Hits

BY EMMANUEL LEGRAND

In 2004, Daddy Yankee's "Gasolina" introduced the world to a new music mix hailing from Puerto Rico: reggaetón. The track became a global hit from Australia to Switzerland. It reached No. 9 on Billboard's Eurochart Hot 100 Singles chart. ♦ The key question then was, Could reggaetón, with its infectious blend of Latin, reggae and hip-hop grooves, be more than a one-hit genre? There were hopes that, as success was growing in the United States, it would spread worldwide. "Gasolina" remains the only international reggaetón hit. Yet there is a sense of buoyancy about the genre's potential. ♦ Gustavo López, president of leading reggaetón label Machete Music, admits that reggaetón does not enjoy the same status in the rest of the world that it has in the United States, but he is starting to see a drift. ♦ "The genre has proven its longevity in the U.S., and we are very hopeful that it will expand," López says. With Daddy Yankee showing the way, such artists as Don Omar and Tego Calderón are two of the hottest names tipped for international success.

Omar's new album "King of Kings" is out on Machete Music, distributed worldwide by Universal, and Calderón's album "El Subterráneo/The Underdog," is out on Atlantic.

Machete Music GM David Junk notes that the goal of the label is to build such acts as Omar and Wisin & Yandel on a global scale. "We've gone from licensing tracks to [developing] artists," he says.

Having the Universal marketing and distribution machine at hand is also a plus when attempting to break acts on a global scale, Junk adds. "We may be a small label in Burbank [Calif.], but we have access to Universal's worldwide network."

López says that sometimes a lucky break will appear. "Conteo," one of Omar's tracks, was featured in the movie "The Fast and the Furious: Tokyo Drift" and attracted attention in Japan. "It is a perfect tool to cross over," Junk says.

Finding a breakthrough is also part of the strategy of digital music distributor Orchard. The company recently licensed a New York label, Musica de la Calle, a division of Sunflower Entertainment, which specializes in Latin street music.

"With reggaetón, we have to use guerrilla marketing tactics," says New York-based Jason Ojalvo, VP of marketing and business development for Orchard. "Our experience is that when people can sample the music, they tend to like it."

Consequently, the Orchard will mount marketing campaigns with digital retailers that include free downloads. The scheme will start in the United States and expand internationally. Ojalvo says Europe is a prime spot. "First we'll look for Latin pockets, the local communities, and start from there," he says.

Targeting the grass-roots Latin audience is what London-based DJ Jose Luis focuses on. Luis, who is of Venezuelan origin, runs Candelá, a concert promotion company for Latin underground

music. He is also a DJ in Latin clubs and operates reggaetón.co.uk.

Luis thinks the success of "Gasolina" opened doors, but now is the time to consolidate. "It helped a lot, but because the record industry in the U.K. and the urban DJs in England are completely ignorant of reggaetón and Latin music in general, the momentum did not last. Still, reggaetón has been growing a lot since last year," he says.

Luis names the concert that Omar performed at the 5,000-seat Britton Academy at the end of July as one of the positive signs that reggaetón is reaching out to new audiences. "That would not have happened last year," he says.

Luis believes that in the United Kingdom reggaetón is taking the place hip-hop had years ago as sexy urban music. "Unfortunately," he adds, "hip-hop has become hard to promote in clubs due to the violence that seems to be associated with it. Reggaetón has not that problem in Europe. Reggaetón is like the Latino son of hip-hop and dancehall, but at the moment it does not have a violent element in it that those two have. It is very open to everyone to enjoy."

These views are shared by French broadcaster Sam Znieber, PD of France's national top 40/urban station Fun Radio. "Reggaetón is a good place to take on rap on a global scale," Znieber says. He claims that reggaetón can be "as positive as Latin music, as engaging as dance music and as furious as good rap. It's just the right mix."

So what will it take for reggaetón to thrive alongside other genres? "One great artist and one top 10 single, and it'll roll," Ojalvo says.

"We are much more hopeful today than a year ago," López says. "The music that's coming is amazing. And it just wants to cross borders."



DON OMAR has already found success in Japan and the United Kingdom.

Top Latin Rhythm Album Imprints

- 1 EL CARTEL (2)
2 MACHETE (10)
3 V1 (13)
4 MAS FLOW (5)
5 WHITE LION (2)

Top Latin Rhythm Album Labels

- 1 MACHETE (26)
2 INTERSCOPE (7)
3 UNIVERSAL MOTOWN RECORDS GROUP (7)
4 UNIVERSAL LATINO (10)
5 EMI TELEvisa (4)

Top Latin Rhythm Albums

- 1 BARRIO FINO: EN DIRECTO Daddy Yankee/El Cartel/Interscope
2 PA'L MUNDO Wisin & Yandel/Machete
3 DA HITMAN PRESENTS REGGAETON LATINO Don Omar-V1/Machete/UMRG
4 KING OF KINGS Don Omar-V1/Machete
5 BARRIO FINO Daddy Yankee/El Cartel/V1/Machete
6 REGGAETON NINOS VOL.1 Reggaeton Ninos-Afuego/Urban Box Office/EMI Televisa
7 MASTERPIECE: NUESTRA OBRA MAESTRA Rikim & Ken-Y/Duna/Universal Latino
8 BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 Various Artists-Chencho/Chosen Few Emerald/Urban Box Office
9 MAS FLOW 2 Lury Tunes & Baby Ranks-Mas Flow/Machete
10 CALLE 13 Calle 13-White Lion/Sony BMG Norte



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SEPTEMBER 9, 2006

ROCK BY TODD HARTENS

Major Moves

Indie stalwarts The Decemberists Find A New Home With Capitol

Thanks to its baroque, heavily orchestrated pop sound and detailed lyrics that delve into folklore and mythology, the Decemberists were an unlikely lot to receive a major-label advance.

But on Oct. 3, Capitol Records will release the band's new album, *"The Crane Wife."* Like all the Decemberists' work, it's an oddball melodic album with frontman Colin Meloy finding lyrical inspiration in Japanese folk tales and World War II.

"We were talking to more boutique labels... that one would think would be more open to an experimental-type record," Meloy says. "But Capitol happened to be the ones who met us on our terms. That surprised us."

Key to those terms—a label that would allow the band to remain signed to Rough Trade in the United Kingdom, and a right of refusal to "pretty much everything," Meloy says.

The artist also believes the band's ambitions had outgrown the financial constraints of Kill Rock Stars, which issued its three prior albums. The label, previously home to Sleater-Kinney and Bikini Kill, generally keeps recording budgets at around \$2,000, Meloy says.

"That's what makes [Kill Rock Stars] such a fantastic label," he says. "It has a great roster of hands, artists who are willing to take those risks. Unfortunately, we're all about carving out big slabs of orchestral, cinematic pop, and we just can't do that on \$2,000 per record."

The Decemberists are just one of many indie-friendly signings over at Capitol of late. In addition to recently picking up ex-Matador act Interpol, Capitol's roster has also been bolstered by singer/songwriter Kevin Devine, U.K. rap phenom Lil' Allen and rock act Sound Team. They join LCD Soundsystem, the Magic Numbers and Fischerspooner—all

well-reviewed artists who have yet to score any major mainstream success.

"I'm interested in the avant-garde," label president/CEO Andy Slater says. "I wouldn't classify all of this as avant-garde, but I'm interested in things outside the mainstream as well as the mainstream. So I'm lucky that people find Capitol to be a home for their work."

The Decemberists bring to Capitol a solid fan base, with its Kill Rock Stars finale, *"Picaresque,"* having sold 123,000 units in the United States, according to Nielsen SoundScan. *"The Crane Wife"* is a highly anticipated album within the indie-rock world, and has already leaked to file-sharing networks.

As Capitol has been gingerly releasing watermarked copies of the album to the press, it is being dissected track by track on the Web. Meloy saw a similar response unfold with *"Picaresque,"* and he has him wondering if the idea of a release date is a bit antiquated.

"When a blog is excited about a record, whether it's a leak or not, it's a good thing," Meloy says. "Release dates might become an ancient apparatus, and it might be something that needs to be torn down and rebuilt. The record is out right now, and I don't know what to do. It's silly and pointless and hypocritical for me to get mad since I use that technology, too."

Capitol head of marketing Sharon Lord says the leak won't affect—or hurt—the label's plans. Indeed, on Aug. 30, the label sanctioned the release of a DRM-free MP3 of album track "Summersong" on indie-centric Web site Pitchforkmedia.com.

"This will be a real word-of-mouth record," Lord says. "People will hear this and like it and spread the word."

Aside from downloadable bonus tracks given to indie retailers and iTunes, Capitol is work-



THE DECEMBERISTS

ing up some press-generating promotions to tie into the band's October tour. For instance, the album is packaged with extensive artwork from illustrator Carson Ellis, who is also Meloy's significant other. Lord says the label plans on working with art galleries around the country to stage receptions to display the work.

As for more traditional media, a video was filmed for the track "O Valencia." The song will be worked at public radio and Americana stations, and a larger radio campaign could happen in the near future. Come early 2007, Lord says Capitol will start looking at more mass-market retail campaigns for the Decemberists, hoping to grow the band's fan base beyond its indie roots.

Slater insists that a significant increase over the sales numbers of *"Picaresque"* will not be a measure of the Decemberists' success on Capitol. He points to such current chart hits as Cherish, Leto and Corinne Bailey Rae, and says the label's mainstream achievements allow Capitol the opportunity to sign more adventurous, underground artists.

"We're lucky that we've had success with enough things that we can invest in the artist community in a certain way," he says. "I didn't necessarily go into this thinking it's going to work on a larger level. I just think this has value and is original. On its best days, a major label has an opportunity to be something like a great art gallery."

>>> MYA ON THE MOVE

R&B vocalist Mya will return Nov. 14 with her first album for Universal Motown, "Liberation." In addition to first single "Ayo," the set includes "I Got That" featuring the Game, the Scott Storch-produced "Look U Down" and the Kwame-produced "1 Am." Mya was previously signed to Interscope; her 2003 label swan song, "Mo'Nin'," has sold 589,000 copies in the United States, according to Nielsen SoundScan. —Jonathan Cohen

>>> THEY LOVE A 'PARADE'

My Chemical Romance has transformed itself into the fictional band the Black Parade for its new album, "Welcome to the Black Parade." On the set, Doc Oct. 24 via Warner Bros., frontman Gerard Way inhabits a character he dubs "the Patient," who at death relives his strongest memory—a parade his father took him to as a child. The title track debuted Aug. 31 during the MTV Video Music Awards preshow. —Jonathan Cohen

>>> AKON GOES 'SMACK'

On Dec. 12, R&B vocalist/producer Akon will release his sophomore effort, "Konvicted," via SRC/Universal. The disc boasts collaborations with Tinscop Dogs, Styles P and Eminem, who is featured on lead single "Smack That." It's the follow-up to 2004's "Freedom," which has sold 1.4 million copies in the United States. —Clayton Kopp

>>> BYE-BYE BLINK

With ex-Blink-182 colleague Tom DeLonge enraptured with Angiela Arriaga, Mark Hoppus and Travis Barker have formed (+44). The group's debut, "When Your Heart Stops Beating" will arrive Nov. 14 via Interscope. (+44) also includes ex-Nervous Return member Jason Gallagher and Craig Fairbrairn, who played with Barker in the Transplants. —Jonathan Cohen



Jazz Notes

DAN OUELLETTE douelle@billboard.com

From Memphis To Mali

Singer Dee Dee Bridgewater Journeys To Bamako And Ties West Africa's Red-Clay Musical Tradition To Her Own

BAMAKO, MALI—West Africa time is liquid and the evening air saturated with equatorial humidity. Cotton clothes are drenched with sweat, and the distinctively Malian polyrhythms are luminous as jazz vocalist Dee Dee Bridgewater walks onstage to greet a band of local musicians.

They're gathered at Malian superstar vocalist Oumou Sangaré's under-the-stars club, Space Cultural Wessulu, which adjoins her hotel, Residence Wessulu, in the capital city of Bamako—a flat, dusty, but brightly colored metropolis split in two by the serpentine Niger River, which teems with produce and artisan marketplaces. It's a Sunday night and keyboardist Cherk Tidiane Seck has called an audition of sorts, to introduce Bridgewater to an array of young Malian musicians playing kora, ngoni and calabash drums.

The occasion? Bridgewater, who is based in Paris and Los Angeles, is in the process of writing her next album here. After hearing an album her

Malian liaison Seck made with pianist Hank Jones (1995's "Sarala" on Sunnyside), she sought help in "exploring my African roots" from Seck, who splits his time between Paris and Bamako. He offers the introductions: Bridgewater makes the call on whose feels most comfortable collaborating with.

"The people of Mali are quietly proud, have a lot of dignity and integrity, have an inner peace in their improvisational style that speaks to my spirit," says the vocalist, who was born and raised in Memphis, where, she points out, the earth has the same red color as this country.

Given that Mali's traditional music sounds like it has a direct link to Delta blues, many American acts have comfortably recorded with musicians here—most notably blues/roots artist Taj Mahal's collaboration with kora great Toumani Diabate on 1999's "Kulanjan" (Rykodisc) and jazz trombonist Russell Bush's meeting with Diabate on 2004's "MALKO"

(Sunnyside). But, arguably, Bridgewater's desire to marry the two musical worlds, with their common African ancestry, is the most ambitious recorded undertaking to date. "We'll do some jazz standards like Wayne Shorter's 'Footprints' and Les McCann's 'Compared to What,'" she says, "but I'm also setting off to discover Malian traditional music."

Case in point: the catchy mélange "Demiterrou/Children Go Round," a spirited tune with galloping rhythms that Bridgewater jazzes up to the first album track, recorded at Ilogole, the late guitarist Ali Farka Touré's Bamako studio. She's joined by ngoni player Bassekou Kouyate (who appeared on Touré's Nonesuch finale, "Swane," earlier this year) and his vocalist wife, Ami Sakka. "Bassekou taught me this old song about the importance of educating our children because they are our future," Bridgewater says. "I wrote an English lyric that corresponded to the story in Bamako."

Other Malian musicians in-



DEE DEE BRIDGEWATER dances to Malian rhythms at a United Nations FAO village visit.

volved in the project include Sangaré, who, like Bridgewater, is a United Nations' Food and Agriculture Organization ambassador. (Before their studio session, the two toured Malian villages to view FAO-funded projects.) "Oumou has become like a sister to me," Bridgewater says. Diabate's involvement is still in question, given his upcoming collaboration with Björk.

Bridgewater's initial August

sessions will be continued in Paris with France-based Malian musicians as well as her jazz band. She will return to Bamako in October to finish the record. Signed by Universal International, which plans to release the CD in March in Europe on the resurrected Emarcy imprint, Bridgewater says the U.S. release is tentatively placed for second-quarter 2007, with distribution not yet finalized.



Latin Notas

LEILA COBO lcobo@billboard.com

Reggaeton Refresher

Genre Needs Some Changes To Keep Up With The Times

In the past several months, I have often and very publicly defended the viability of reggaeton as a genre with long-term possibilities, as evidenced by this week's reggaeton special.

My support of the genre takes into consideration that reggaeton is strong, despite a decline in sales and enthusiasm when compared with last year. This week, for example, reggaeton titles occupy four of the top 10 slots in the Top Latin Albums chart. This is clearly nothing to scoff at, and despite what naysayers may predict, I firmly believe reggaeton will develop into a Latin subgenre with a steady following, like bachata or meringue before it.

But after a weeklong, marathon reggaeton listening session, I have to put a caveat on my sunny predictions. To hold our attention for more than a few additional minutes, several things have to evolve in this music, primarily the following:

- The slow, dramatic, onerous intros: Up half a step, down half a step, up half a step... Shoot me already! Please consider using more intervals; there are 12 different notes to play within a single scale. And burn that ubiquitous loop once and for all.
- The melody: Or should I say "melody." Or better still, the "fragment of a melody." Please see above. Most reg-

gaeton that purports to be melodic uses a single fragment, over and over again. This is not a melody line. It's a broken record. Move on.

- The "social" message: For a genre born out of the barrio, reggaeton has had alarmingly little to say. Save for a few key players who actually dwell on issues of importance or display some degree of lyricism, the social consciousness is self-centered to the point of irrelevance: "You didn't believe in me!" "You said reggaeton wouldn't work!" "You called me a thief!" "I wrote nasty things about me!" At this point, who cares? It's really hard to take risk, successful, winning stars seriously.
- The new directions: Every-

body is talking about this. Reggaeton must evolve, and it is. But simply dumping bachata or salsa beats into a formulaic track does not do the trick. That is not evolution, it is not production and it is certainly not creativity. It's a collage.

LOOKING AHEAD: Having said that, there is still a lot of interesting music out there, and the genre's most successful artists—Daddy Yankee and Don Omar—have proven their worth with vastly different but equally convincing music. There are acts with wit and lyrical fire, like Tego Calderón and Calle 13, and there are serious attempts to more thoughtful production. More importantly, reggaeton, which will

always have its signature beat, has opened the door to the potential of rap and hip-hop, and allows some acts to cross freely in both directions.

Much of this will no doubt be highlighted Oct. 11-13 at the 2006 Latin Rep Conference in New York. Last year's event brought together radio programmers, artists, producers and marketers seeking to push the genre forward. This year's conference is once again organized by Jaxxa Perez of Sisko Records, Jerry Blair and Rich Isaacson of Fuerte and the Clear Picture Entertainment Group.

For more information on the Latin Rep Conference and to register, please visit lr2006.com.

POP BY AYALA BEN-YEHODA

Disney Delivers

Mexican Pop Star Belinda Gets Massive U.S. Push From 'Cheetah Girls 2'



BELINDA, at left and center, in stills from 'Cheetah Girls 2'; at right, the 'Cheetah Girls 2' soundtrack debuted at No. 1 on Billboard's Top 200.



You may not know Belinda Peregrín. But the Mexican pop star has already been announced with a Cheetah Girls role, at least to the nearly 8 million mostly young viewers who tuned in to the Disney Channel at the end of August.

Belinda, who goes by her first name, has sold more than 2 million copies of her albums worldwide, including soundtracks for telenovelas she starred in and her self-titled 2003 debut on BMG U.S. Latin.

In the United States, "Belinda" sold 83,000 copies. But she stands to get a major boost in exposure from her role in Disney Channel's "The Cheetah Girls 2: When in Spain," which premiered Aug. 25. In the Latin-themed movie, she plays a Spanish rival of Raven-Symoné's singing crew. In addition to her first English-speaking role, Belinda performs English and Spanish songs on the soundtrack, which debuted at No. 5 on Billboard's Top 200 with 87,000 copies sold in its first week.

Given that the first Cheetah Girls album has moved 1.6 million copies in the United States—and that a dubbed Spanish version of the TV movie sequel with English subtitles will broadcast on the Disney Channel Sept. 18—the Disney affiliation represents a potential major crack at the bilingual youth market. It's good timing for Belinda, whose pop-rock album "Utopía," will be released on EMI/Televisa in October.

Belinda is already a bona fide Spanish-language star. The soundtrack to her "Complices al Rescate" novela sold 120,000 copies in the United States alone. On her last tour, the 17-year-old sold-out 11 nights at Mexico's National Auditorium, breaking the female record at the Mexico City concert hall that seats 10,000.

Gary Marsh, president of entertainment for Disney Channel Worldwide, says he first encountered Belinda during the casting of the series "Hannah Montana." Though she "was not yet comfortable enough to handle a full English-speaking role," Marsh resolved to get her on the channel—and "as the Cheetah Girls script emerged, it was clear there was a part."

"I'm shy speaking English all the time, but I write in English," says Belinda, who has two English songs on "Utopía," an album recorded with American producers such as Kara DioGuardi, Lester Mendez and Greg Wells, who have worked with artists as diverse as Gwen Stefani, Celine Dion and Shakira. "I would love to do an English record," she says.

Buzz Marketing CEO Tine Wells cites the merchandising of Cheetah clothing, books and even a videogame as evidence of the brand's across-the-board appeal. "Next to 'High School Musical,' I feel like Cheetah Girls is the next biggest tween property in terms of visibility," Wells says.

EMI/Televisa recently released "Ni Freud, Ni Tu Mamá," ("Neither Freud, nor your mother"), the first single from "Utopía." Rodolfo López-Negrete, president of EMI/Televisa, calls Belinda's

Disney role "a very good and very positive coincidence," but insists that the marketing focus for "Utopía" will remain Spanish-speaking youth in the United States, Latin America and Spain.

"Belinda has incredible taste for music," López-Negrete says. "She knows exactly what she wants and what her target audience is expecting from her. ... We have plans down the road to go after the English-language market but not now." Rather, he says, the two English songs "sort of pave the way for the future."

Adrian Posse, senior VP of A&R at EMI/Televisa, says Belinda's signing to the music/TV conglomerate fits the label's eventual goal of creating "global Latin artists" who can be superstars in non-Spanish-speaking countries.

"Between Spanish and English, we can reach the whole world," Posse says. "We have the telenovelas and Mexican talent, which is impressive."

Belinda will have the full force of EMI/Televisa's multipletform marketing behind her in a level of TV promotion unprecedented for the label, commercial spots on Spanish-language channels in Mexico, Puerto Rico and the United States will advertise the release

of each single from Belinda's album through 2007. Meanwhile, "Ni Freud, Ni Tu Mamá" will be used in the United States and Puerto Rico as the theme for a new Televisa show, "Código Postal," scheduled to occupy the 3 p.m. timeslot currently held by "Rebelde"—the show that launched blockbuster act RBD. The show is scheduled to begin airing in the United States in December.

On the digital front, a deal is in the works to cross-promote her music with advertising for a major wireless company. EMI/Televisa has also approached clothing retailers like Hot Topic, the Gap and Wet Seal for in-store marketing.

In yet another bit of good timing, the bilingual music channel MTV Tr3s is set to launch in the United States in September, featuring artists like Ricky Martin and Shakira who are popular in both the English and Spanish markets. "Belinda will definitely fill in that role," says Jose Tilián, senior VP of music and talent for MTV Networks Latin America and MTV Tr3s. Tilián oversaw some of Belinda's performances on MTV Latin America specials. "We envisioned her as more than a little kid or a teeny-bopper artist. She could actually sing."



PEREGRIN



HILLARY CROSLY hccrosley@billboard.com

Ten Years Without Tupac

Shakur's Mother To Carry On Legacy With South Africa Trip, Mandela Meeting

With the 10th anniversary of Tupac Shakur's Sept. 13, 1996, murder approaching, it only makes sense to reference how his life and career still shape contemporary hip-hop music. The personality and emotion he delivered through rhyme has essentially become the archetype on which new and established MCs hang their career expectations. He has reached No. 1 on the Top R&B/Hip-Hop Albums chart eight times, five of those posthumously. And fans can now buy his entire Death Row catalog as ringtone through Koch Records and Hudson Entertainment.

Afeni Shakur, Tupac's mother, is celebrating the anniversary of her son's passing with a trip to South Africa. Shakur will sprinkle Tupac's ashes in Soweto, returning his

remains to the birthplace of his ancestors. Shakur will also meet with former South African President Mandela to foster a relationship between her Tupac

Amaru Shakur Foundation and the Nelson Mandela Foundation.

"I feel blessed to be able to visit South Africa, especially Soweto," Shakur said in a

statement. "Events that happened there are so much a part of our history, and it will be an honor for my son to be in this special place; the birthplace of the South African struggle for democracy. Nelson Mandela's contribution to the people of South Africa has been immeasurable, and I look forward to helping with his work all over the country."

RAZZLE DAZZLE: Usher, who's portraying Billy Flynn in the New York run of the Broadway musical "Chicago," had a successful opening on Aug. 2. The performer will play Flynn for six weeks at the Ambassador Theater through Oct. 1. Box office ticket sales for "Chicago" have doubled since Usher signed on, according to Pat Sanders, a spokesman for the show.

"I don't know if you can win a Tony for a few months on Broadway but, why not? It's not wishful thinking!" Usher told Reuters. "It is more challenging than anything that I have ever done, and I am yet to even begin it."

He follows in the footsteps of Taye Diggs and Wayne Brady, who also played Billy Flynn.

SLAP YOUR FAVORITE DJ: WQHT mix-show DJ and mix-tape heavyweight KaySlay recently released his third independent label mixtape through Koch Records with Atlanta's WVEE mix show DJ Greg Street, "DJ KaySlay & Greg Street Present the Chempions—the North Meets the South." His two previous mix-tape albums, "The Streetsweeper, Vol. 1" and "Streetsweeper,

Vol. 2: The Pain From the Game," reached No. 4 and No. 10 respectively on the Top R&B/Hip-Hop Albums. The pair split the album constant by region, serving up songs like "Can't Stand the Rain" featuring KaySlay's protégé, Peopse, as well as Bun B and NBA star Shaquille O'Neal. Meanwhile, Street offers up "Big Problems" featuring Lil Scrappy, Lil Jon and Lil Wyte.

Meanwhile, WQHT mix-show and premiere mix-tape DJ Green Lantern has a new partner named Uncle Murda. Green made a tape entitled, "Say Uncle... 2 Hard For Hip-Hop," with the Brooklyn native MC. The tape features 23 songs from Murda along with a standout feature from international superstar Akon on "Murder Pt. 2." —

SHAKUR



Rhythm & Blues

GAIL MITCHELL gmitcheil@billboard.com

Umbrella Imprint Gives Shelter To Veteran Acts

Beyond isn't the only one experiencing a case of déjà vu. So is Jheri Busby.

Two years ago, the veteran label executive launched Def Soul Classics. Founded on the concept that enduring R&B acts are still valuable brands, the Def Jam subsidiary swung into action with the Patti LaBelle album, "Timeless Journey" (Billboard, May 6, 2004). The division is currently represented on the Top R&B/Hip-Hop Albums chart by the Jazzy Brothers' top 20 album "Baby Makin' Music." However, Busby opted out of the Def Jam mix following the exit of then-Def Jam president Kevin Liles (to whom he reported).

Now Busby is picking up where he left off, opening up Umbrella Recordings in partnership with songwriter producer Mike City. And once again, a new LaBelle album—"The Gospel According to Patti LaBelle" (October)—will inaugurate his new venture. But this time, there is an added twist.

Busby is casting a wider net when it comes to artist signings. Instead of focusing on '70s-era talent, he is moving up into the '90s and beyond. "I keep watching labels dropping [proven] acts," he recalls. "So I thought, let me give them

a deal. My MO is chase the artists whose record labels have walked away, but their fan bases haven't."

Busby has since signed singer/songwriters Tweet, formerly with Gold Mine/Universal, and Carl Thomas, late of Bad Boy/Universal. He is also queuing up several more well-known R&B chart climbers that he will reveal shortly.

Operating under the tag line "a shelter for artistic integrity," Umbrella incorporates several ideas Busby outlined to Billboard two years ago when he first launched Def Soul Classics. Among them: matching artists with corporate sponsors to develop co-branding campaigns, co-brand DVDs and exploring other co-branding marketing avenues.

On the business side, artists can elect to record under their own label and move it under the Umbrella banner. Or they can record directly for Umbrella, which will be distributed by Buena Vista/Universal. Whatever the scenario, Busby says the end result is a 50-50 split between the artist and Umbrella once costs have been fully recouped.

For example, a project costing \$650,000 (\$250,000 to record, \$400,000 for marketing)



will need to sell between 140,000-150,000 units to recoup costs at a rate of \$5 a record. Going so, the artist owns 75% of the master. Busby 25%. At the end of the licensing term, 100% ownership of the master reverts to the artist.

"Sharing on my side makes a \$2 royalty," Busby says. "That almost matches what Michael Jackson got with 'Thriller.' Plus the artists will own their masters. They don't lose anything."

Capitalizing on the inherent value of once top-selling artists isn't a new concept. Master Knowles' Music World Entertainment has released projects by the O'Jays, Kool & the Gang and Chaka Khan, and is set to bow Suzyhouse Anderson's sophomore set in January. Image

Entertainment fared decently last year with Mint Condition's "Livin' the Luxury Brown" CD and concert DVD. Khan now records for new Sony BMG imprint Burgundy Records, which will test consumer waters Sept. 19 when Aaron Neville's "Bring It on Home... the Soul Classics" lands on store shelves.

Busby isn't concerned about the competition, noting that whoever can brand the concept the fastest will win.

"We're choosing artists who feel are viable," he says. "If they can sell 250,000 and have a strong tour base, we're talking business. And the artist is making money versus taking an advance and never seeing another cent." —

GLOBAL BY LARS BRANOLLE

New Brits Rock Sales

U.K. Rookies 'Sell More Albums Than Ever' In '06

LONDON—Britain's latest wave of hot new talent turned the heat up to bumper levels in the first half of 2006, newly published sales figures reveal.

New sets—nine in total—from Arctic Monkeys (Domino), Corinne Bailey Rae (Good Groove/EMI), the Kooks (Virgin), Shayne Ward (Syco Music), Journey South (Syco Music), Andy Abraham (Sony BMG), Sandi Thom (RCA), the Feeling (Island) and Dirty Pretty Things (Vertigo) all feature in the Top 100 chart for the first six months, having sold more than 3.3 million copies in total, representing 17.2% of sales.

The figures were based on over-the-counter scans reported by charts compiler the Official U.K. Charts Co. (OCC) and published by trade body the British Phonographic Industry (BPI). By comparison, the first half of 2005 featured six new acts in the top 100 sellers. Only two British debutants were present in the top 100 five years ago, and three 10 years ago.

According to the BPI, "The new acts are selling more albums, more quickly, than ever before," topping the official album sales charts for 13 weeks in the first six months. Sales of new artist albums were a boon for the albums market, which, according to OCC figures, registered a 2.3% shortfall during the period in comparison with the first half of 2005.

The banner performance for young talent coincided with the Internet's coming of age as a marketing tool, executives note. "Digital traffic has created a generation of 12- to 16-year-olds that are using their computers to discover and explore, which is a very different process to the '70s and '80s when people were told what to play by radio stations and the press." Warner Music U.K. managing director Korda Marshall says.

Sheffielders Arctic Monkeys and Scottish singer/songwriter Thom are two such newcomers whose tales illustrate the connection between

new media and overwhelming album sales.

The Arctic Monkeys established new benchmarks for a debut release when their album, "Whatever People Say I Am, That's What I'm Not," dropped in January amid an extraordinary buzz heavily generated by Internet users. The album sold 396,000 in its first week, and has now exceeded sales of 1 million units.

Thom later emerged on the back of widespread publicity surrounding her living room performances, which were reportedly webcast to millions worldwide. Although viewership totals have been the source of public debate, the album "Smile... It Confuses People" and lead single "I Wish I Was a Punk Rocker (With Flowers in My Hair)" both topped their respective charts. "Smile" has sold 126,000 units so far.

"In the U.K., there's a much more dynamic environment where new artists can come to the fore. The Internet now is part of that armory for breaking a new act," says Gemaro

Castalido, spokesman with music and entertainment retailer HMV. TV also boosted the industry's first half. Reality TV program "The X-Factor" was the stimulant behind finalists Abraham, Journey South and Ward.

And overall, EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth notes, the health of the country's new acts is strong. "That quality is translating overseas with real impact being felt in key territories," he adds, pointing to the international success of Bailey Rae's self-titled debut, which opened at No. 17 on The Billboard 200 July 8, and has also gone top 40 in 14 European territories.

Britain's press and broadcast media played a vital role in ushering in new acts as well. "It's a lot easier to get new things away," Marshall adds, "because there's more interest in the mainstream media to play new artists."

Additional reporting by Juliana Koranting in London



CORINNE BAILEY RAE's album contributed to the 3.3 million units new U.K. artists have sold this year

Five To Watch

British Debut Artists Likely To Feature On The Next Best-Seller Lists

LILY ALLEN

Label: Republic

Sound: Sassy, streetwise

Reason to watch: pop from a girl's perspective.

Releases to watch: A MySpace phenomenon

prior to her first release (her site boasts more

than 60,000 friends), the

campaign for Allen's debut

"Alright, KID" album was

digital-led, with innovations

including the first loyalty-

based WAP fan club in the

United Kingdom. The more

fans visit, the more content

is available to them. The

album is already certified

gold (100,000 units).



GET CAPE.

WEAR CAPE. FLY

Label: Atlantic

Sound: Unplugged, alt-pop

fused with electronic beats

Reasons to watch: Sam

Duckworth's eclectic QTV

project has come up

through the

United

Kingdom's Sam

live scene,

having played 150 gigs in

18 months before signing

to Atlantic for accessible

upcoming debut,

"Chronicles of a Bohemian

Teenager (Part 1)."



THE HORRORS

Label: Loog

Sound: Alternative rock,

wrapped in a goth image.

Reasons to watch: London-

based Jamie Taveira raised

awareness with his series

of "Dedic

Prevention"

mix tapes

and club

rights,

leading him to be tipped

as the likely

successor to

Streets' club crossover

crown. Has also

reminded Gorillaz.



JAMIE T

Label: Virgin

Sound: Electronic meets

rap from a distinctly British

viewpoint.

Reasons to watch: London-

based Jamie Taveira raised

awareness with his series

of "Dedic

Prevention"

mix tapes

and club

rights,

leading him to be tipped

as the likely

successor to

Streets' club crossover

crown. Has also



PAOLO NUTINI

Label: Atlantic

Sound: Ranges from upbeat,

summery-pop tunesmith to

smoky, soulful troubadour.

Reasons to watch: Huge

support at

U.K. radio,

most notably

AC station

Radio 2, with

its weekly

reach of more

than 13 million, has already

seen his debut album

"These Streets" certified

gold. Heralded in some

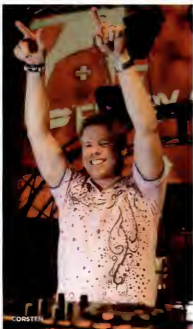
U.K. media quarters as the

"next James Blunt," Nutini

plays the Austin City Limits

festival Sept. 15.





Global Pulse

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Up-and-comers Rock Australia And The U.K.

The Butterfly Effect Goes Gold Down Under Twice; Betty Curse And The Immediate Debut

Having achieved gold certification (35,000 units) for two separate albums in recent weeks, the **Butterfly Effect**'s popularity has clearly taken wing in Australia.

The Brisbane-based rock band's June 17 release "Imago" passed the milestone in late July after peaking at No. 2 on the Australian Recording Industry Assn. chart. In contrast, its debut album, "Begin Here"—a notably less accessible set—took three years from its July 2003 release to go gold.

Both albums were released domestically through Sony BMG distributed Modern Music/Roadshow Music.

Key to Imago's success has been mainstream media's embrace of its singles "Slow Descent" and "Gone." Brisbane-based Modern Music managing director David Leonard says, "Commercial radio realized that the

band's hardcore following was larger than it thought," he notes.

He adds that negotiations are under way with a U.S.-based label to release "Imago" in North America, Europe and Japan during 2007, and for the band to tour internationally for much of next year, booked by Pushworth Group in Australia and Primary Talent in Europe. Leonard says talks continue with U.S. agents. The act is published by Sydney-based Rough Cut Music.

—Christie Eisele

CURSED TALENT: In Danny Boyle's acclaimed 2002 horror film "28 Days Later," teenage U.K. actress Megan Burns took on a population of British zombies. Four years later, the now-20-year-old Burns has turned to the dark side herself, reinvented as goth/pop artist Betty Curse. Inspired by the Cramps, Nick Cave and the Cure.

With an enthusiastic press already on board, U.K. audiences are getting an early chance to see Curse and her three-piece band during an August club tour, booked by London-based Helter Skelter. September support shows with Rykodisc-signed U.S. horror rock act Wednesday 13

will follow.

Curse is signed to Island Records, which has already issued two limited-edition U.K. singles, "Excuse All the Blood" (May 29) and "God This Hurts" (Aug. 21). A third single, "Girl With Yellow Hair," is due in November.

The singer's debut album,



BUTTERFLY EFFECT

outtraces (meet-and-greets, in-store, ticket barters). He's even planning to produce a "webisodes" from different spots on the tour and host them on Corsten's Web site.

"Shows would be a success regardless, but I want to do the most possible," Stewart says. "If people attend or not, I want them to see Ferry's name."

Indeed, demand for the fan-favorite trance DJ is so high that some shows fall on Sundays, Tuesdays and Wednesdays, which is clubland are usually dark or dedicated to specialty parties.

"When you have someone as well-known as Ferry playing a market he rarely visits, people know that this may be their only chance to see him and will make the extra effort to go out," Morris says. "He has a great attitude and a passionate and loyal following in all markets across the U.S. If it were possible, he would play every night of the tour."

SUMMER PICK: It's a dancefloor reality: Mainstream club DJs frequently have to transition from top 40 pop to dance to hip-hop and back again. For them, Juan Vazquez's new mix of Christina Aguilera's hit "Ain't No Other Man" is particularly useful. The Dae-Ulti-sherub starts with the original's horns, has a full-fledged breakdown in the middle and ends cold, all of which makes it more like a dance-enhanced original, rather than an alienating, dark, underground-only remix. "Junior really nailed it," says Hosh Gurali, VP of A&R for RCA Music Group/Sony BMG, who commissioned the work.

While "Itan" was already climbing the Hot Dance Music/Club Play chart, Junior's record label JNM brought on promoter Bobby Shaw to push it even harder. The move, made with RCA's blessing, snagged the track the No. 1 spot last week.

"Here Lies Betty Curse" (Island), will be released Oct. 30 online in the United Kingdom, appropriately close to Halloween. A physical U.K. release is due in January 2007, with international plans being finalized. Its songs were mainly co-penned by the unsigned Curse and Muzik/Warner Chappell writer Steve Ladin.

Island Records U.K. marketing manager Sarah Boorman says Curse is "targeted directly at the 14- to 18-year-olds who want a more feisty feminine alternative to the current trend towards emo-rock."

—Lars Brundie

IMMEDIATE REACTION:

An unsuspecting Beck had a copy of alternative rock quartet the Immediate's demo CD slipped into his bag while shopping in their native Dublin a couple years back. Manic Street Preachers barista Nicky Wire

had a doc lobbed to him onstage at a Manic gig in the city.

Another copy reached London-based independent label Fence Pants, which released the single "Never Seen" as a limited-edition vinyl 7-inch in early 2005. Coupled with a burst of shows in the capital, that brought a one-off U.K. Island album deal with Vital-distributed Fantastic Plastic Records, which issued debut set "In Towers and Clouds" in Ireland Aug. 18. A U.K. release follows Sept. 18.

The album debuted at No. 33 on Ireland's IRMA chart one week after release, aided by TV and radio exposure for extracted singles "Don't You Ever" and "Stop and Remember."

The Immediate played South by Southwest in 2005, and the band's manager Philly Cartin says it hopes to return to the States in 2007 with new label and publishing deals. —Nick Kelly

REVIEWS SPOTLIGHTS ALBUMS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential

ALBUMS



BEYONCÉ
Déjà Vu
Producers: various
Columbia/Sony Urban
Music

Beyoncé plays up both her naughty and nice sides on the follow-up to her multiplatinum solo debut, "Dangerously in Love." While last single "Déjà Vu" was viewed by many as simply "Crazy in Love" part two, they've got another thing coming in terms of the album's other tracks. It's the rockier, edgier Beyoncé belting out her I'm-my-own woman perspective on such intense tracks as "Ring the Alarm," the Timbaland-esque funk/rock fest "Suga Mama" and the slick, wicked "Kitty Kat." Beyoncé shifts into emotive mode on the ballad "Resentment," which calls to mind the subtle fervor and passion of the best girl groups of the '60s and '70s. Throughout, she brings back creative abandon, thankfully unafraid of stretching the boundaries lyrically and musically. And in the process, she tosses the age-old notion of a sophomore slump on its ear.—GM



DAVID BYRNE
Revelations
Producer: Brendan O'Brien
Epic

Release Date: Sept. 5
Audioslave's previous two records have

borne the unmistakable signs of a band swinging for the fences but whiffing more than it should, so "Revelations" finds them shuffling their offensive strategy. The rhythm section takes lead duties from the acidic melodies of Chris Cornell, which

have never been as insistent as they might be, though his ragged howl is aging quite nicely. The change is for the better: Morello's instantly recognizable wah-wah powers the title track, "Broken City" furnishes a nice swampy choogie and the handclap-eddied "Original Fire" does a decent job channeling, of all people, T. Rex. But once again, the results feel too spotty. Three discs into an experiment that's stuck, Audioslave still hasn't jettisoned into the uniformly cohesive unit that Rage Against the Machine or Soundgarden were on their sleepiest days. If nothing else, these aren't guys who'd give up fighting.—JV



TV ON THE RADIO
The Radio Radio
Producer: Dave Sitek
Interscope

Release Date: Sept. 12
Hyper eyebrows were

raised when Brooklyn experimentalists TV on the Radio traded from Touch & Go to Interscope, but luckily their sophomore album is no less wonderfully weird than their acclaimed indie releases. Yep, that's David Bowie emitting vocal harmonies on the sublime "Province." But TVOTR keeps it real via the horn-inflected "I Was a Lover," the accelerated groove of "Wolf Like Me" and the fuzzed-out "Playhouses," which is chock-full of trippy, distorted feedback. There's a renewed socio/political emphasis in the lyrics as well, particularly on "Hours" and "Blues From Down Here." And with its tribal drums, nearly chanted vocals and imposing wall of white noise, eight-minute closer "Wash the Day Away" proves that while TVOTR now record for just another major label, their music is more distinctive than ever.—JM

SINGLES



SARAH McLACHLAN
River (4:08)
Producers: Pierce Marchand
Written: J. Mitchell
Publishers: various
Arista

It's been three years since Sarah McLachlan's "Afterglow," which took six years following 1997's "Surfacing." For upcoming holiday album, "Wintersong," the introspective songstress again proves worth the wait. The new set primarily reinterprets an eclectic blend of classics, including first single "River," from Joni Mitchell's 1971 "Blue" album. It may feel odd to hear about cutting down Christmas trees in the summertime, but this doleful ballad actually comes over a lovely quare. "I've gone and lost the best baby that I've ever had/Oh, I wish I had a river/I could skate away on." McLachlan brings an ever-engaging solemnity and resonance to the song, remaining unmistakable in her vocal beauty and quiet passion. It's not Christmas in July, but we'll take it in September. **B+**—CT



BEYONCÉ *Ring the Alarm* (3:17)
Producers: Swiss Beatz, Beyoncé Knowles, Sean Garrett
Writers: B. Knowles, K. Dean, S. Garrett
Publishers: various

Columbia
Beyoncé's "Déjà Vu" had that event-single aroma about it—a throwaway song that is guaranteed aplay because it launches a new project. The second release from her imminent "Déjà Vu" is memorable, but hardly a home run. The video for "Ring the Alarm" is highly entertaining with Beyoncé's stacked hair and flailing finger-pointing, but still, without a sturdy constructed track that plays as well without pictures, she's got a great side dish missing the meat. We get the passed-off and by one she's convincing, with distorted vocals and a ranting assault of a lyric, but this is no "Crazy in Love"—more just plain crazy. Among a challenging summer hitlist, we were looking for Lawd in Hell, for mmm... This is more home.—CT

ROCK

IRON MAIDEN
A Matter of Life and Death
Producers: Iron Maiden, Kevin Shirley
Century

Release Date: Sept. 5
After 30-odd years, Iron Maiden's sound is so ingrained, the deaf can hear it. Charging guitar runs, trilling hooks, burning solos—it's all about the six string. It's gotta be since the band juggles three guitarists in its lineup. "A Matter of Life and Death" does get repetitive, although that doesn't keep it from being cool. Maiden makes its usual headlong dash into songs that are epic in scale and ambition, setting the background for war-time tales of blood and honor. Six tracks exceed seven minutes, but that suits "For the Greater Good of God" (one of the best cuts) and the throbbing groove of "These Colours Don't Run." It occasionally veers into overkill, but that won't hurt these cats.—CLT

HIP-HOP

METHOD MAN
4:21: The Day After
Producers: various
Def Jam

Release Date: Aug. 29
There's nothing new under the sun, and that often goes double for hip-hop. On his fifth solo disc, Wu-Tang cleanup hitter Method Man has been forced into damage control following a few misadventures in sitcoms and deodorant commercials. As such, he spends this CD blandly obsessed with haters, his own influence and the fact that he still seems to enjoy the mercurials, hence the weird midx-mataphor title. But despite having nowhere to go lyrically, he remains a remarkably potent presence, almost solely on the basis of that burnt-herbal vocal. Meth is best when his hooks are as raw as his sound is grimy, as he is on the Erick Sermon-produced "Problem" and the long-lacked "Say," which employs a speaking rhythm from Lawd in Hell. When he relies on

expensive-sounding, guided-by-tracks by producers like Scott Storch ("It's Me"), he's just playing catch-up.—JV

ELECTRONIC

BLOWOFF

Producer: Blowoff
Full Frequency Music
Release Date: Sept. 5
Blowoff is comprised

of two musically disparate individuals: rocker Bob Mould and house music head Richard Morel. Together they make rock music you can dance to and 4 a.m. dance/electronic music that rocks. On "Blowoff," Mould and Morel flip-flop behind the microphone, guitar and keyboards. On "Get Inside With Me," Mould's vocals are all nervous energy and emotional angst, while "Saturday Night All the Time" finds Morel's voice a hazy swirl of psychedelic bliss. Opener "Hormone Love" deserves to be played alongside your favorite track by the Killers, while the energetic "Life With a View" is a single waiting to happen. Throughout this debut, the rugged beats and rhythms pulsate with a cocksure swagger, perfectly capturing the adult vibe of the duo's manly, mostly underground party at the 9:30 Club in Washington, D.C.—MP

JUNIOR BOYS
So This Is Goodbye
Producers: Junior Boys
Domino

Release Date: Sept. 12
Junior Boys' newest effort is a winner if only thanks to the bitterness, cock, funk and tastefully melodic "In the Morning," a collaboration with Mouse on Mars' Andi Tomla. The duo's sophomore set, "So This Is Goodbye," is yet another exercise in cold, understated dance music, populated with Jeremy Greenspan's easy murmur and minimal synths and beats. The new wave-synths of the Simply Red-ish "Count Souvenirs," the surreal beat of "First Time" and the long instrumental interlude in opener

"Double Shadow" prove that the crew takes risks. This release is comparable to 2004's stunning "Last Exit" in that every song has its own merits yet feels part of a greater whole.—KH

COUNTRY

PAT GREEN
Cannonball
Producer: Don Gehman
BNA

Release Date: Aug. 22
Pat Green is the kind of accessible artist who can open for Kenny Chesney one night and Dave Matthews Band the next, and he serves up plenty of likable country rock on his fourth major-label effort. The title cut is Helleneer-style Americana that Green's fans just eat up, and there's more of the same in the nostalgic "We Beck Tessa" and rough-hewn romance of "Love Like That." That indeed, Green is a big of romantic at heart, never more so than on the piano-based ballad "Diva, Lullaby" and a really nice duet with Sara Evans, "Finder's Keepers." He has a hit on his hands with the El Cerrito road anthem "Feels Just Like It Should," and he gives one of his best studio performances to date with "Sleeping With the Lights On."—RW

R&B

SKYE
Mind How You Go
Producers: Patrick Leonard, Steve Fitzmaurice

Cordless Recordings
Release Date: Aug. 22
Tastemakers know the value of a stiff dreamer made of incredibly cool, yet oh-so-warm, it is like no other. The voice belongs to Skya Edwards. As the former lead singer of British act Morcheeba, Edwards helped usher in the trip-hop movement of the mid-'90s. After waving goodbye to that group, she ushers in her solo career with "Mind How You Go," an album that is subtle and sparse but beautifully layered, as electronic as it is soulful. **A-** **Full** **Continued on p.970**

NEW RELEASES

from >>>69

Yor Day. "an ode to New Orleans, is filtered through blue skies, while the chorales of 'What's the Wrong With Me' is decidedly gray. Other choice cuts include 'Powerful,' 'Calling,' 'Stop Complaining' and 'Love Show.' A co-write with Daniel Lanos, 'Jamaica Days,' reflects upon Skyy's roots.—MP

LATIN

LA QUINTA ESTACION El Mundo Se Equivoca
Producers: Armando Avila
Sony BMG

Release Date: Aug. 22

LA Quinta Estación is a dichotomy. The Spanish group, which developed and broke in Mexico, boasts a contemporary rock sound and sound. But its sensibility is definitely grounded in the tradition of big Latin ballads and big voices. Lead singer Natalia, who boasts a powerful, emotional instrument like the blues of Rocio Durcal, can sound like a grand dame on tracks like "Que Fue Para Ti?" then turn around and deliver a totally youthful sound on "Tu Peor Error" and "Ahora Que Te Vas," one of those rare pop tracks with favorable vocal quality. La Quinta's magic lies in its excellent songwriting skill, and its ability to entice new listeners with romantic lyrics. This well-rounded album may finish behind the group in the United States.—LC

NEW AGE

GEORGE WINSTON Gulf Coast Blues & Impressions: A Hurricane
Producers: Benjamen

Release Date: Sept. 5

GEORGE WINSTON is a languid number, aglow with twinkling synth embellishments and a

playing of New Orleans pianists Professor Longhair and Henry Butler seems worlds apart from the plaintive, prototypical New Age style perfected by George Winston in the '80s, those artists have long been a formative influence on the Windham Hill veteran. In tribute to the Kabrine-revamped Crescent City, Winston salutes Longhair, Butler, James Booker and even Dr. John on rickrolling covers of "When the Saints Go Marching In," "The Breaks" and "Shine," which jump alive with crafty right-hand riffs that make the masters proud. For the first time in ages, the album includes more of Winston's own work than interpretations. "Gulf Coast Lullaby—Part 2" and the heartfelt "Blues for Fess, Rachmaninov's 'Vocalise,' Tchaikovsky's 'Nona' and the Lonely Heart" and Straus' "Morgen," the last of which features a guest appearance by opera's current It girl, soprano Anna Netrebko. It's a pleasant enough excursion, and Beethoven's "Stradivarius" sings as serenely as ever. **Release Date:** Sept. 5

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from much more traditional sources. Her cover of Bob Marley's "Concrete Jungle" is the only dubious moment on the record as her rendition lacks the gravity the song demands. Despite this minor glitch, Chloë's debut is an auspicious one.—PJV

CLASSICAL

JOSHUA BELL Voice of the Violin
Producers: Grace Row
Sony Classical

Release Date: Sept. 5

J After the huge success of his 2003 album "Romance of the Violin," affable violinist Bell returns with a second disc of beloved classical melodies arranged for violin and orchestra. This time the focus is on operatic and vocal selections, including Rachmaninov's "Vocalise," Tchaikovsky's "Nona" and the Lonely Heart" and Straus' "Morgen," the last of which features a guest appearance by opera's current It girl, soprano Anna Netrebko. It's a pleasant enough excursion, and Beethoven's "Stradivarius" sings as serenely as ever. **Release Date:** Sept. 5

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DJ

PAULA DEANOA F/THE DEE WEIR AWAY (4:23)
Producers: Stargate

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PAULA DEANOA F/THE DEE WEIR AWAY

PAULA DEANOA F/THE DEE WEIR AWAY

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PAULA DEANOA F/THE DEE WEIR AWAY

issue, the public seems to agree. Who would have ever suspected?—CT

R&B

LUTHER VANOROS Got You Home (3:18)
Producers: Bryan-Michel

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LUTHER VANOROS Got You Home

a fit introduction to the act's new disc.—DEP

ROCK

PEARL JAM Gone (4:08)
Producers: Adam Kasper

PEARL JAM Gone

PEARL JAM Gone

PEARL JAM Gone

PEARL JAM Gone

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



MANA MANIA

Just one week, Justin Timberlake garners his first No. 1 as a solo artist on the Billboard Hot 100, also the highest starting point for any Warner Latina act. The \$7,500-unit start also places Mania's album at No. 1 on both Top R&B Albums and Top Latin Albums.

FIRST ONES

In its second week, Justin Timberlake garners his first No. 1 as a solo artist on the Billboard Hot 100, also the highest starting point for any Warner Latina act. The \$7,500-unit start also places Mania's album at No. 1 on both Top R&B Albums and Top Latin Albums.



ROOKIES RULE

On the Adult Top 40 chart, Danity Kane's "Crazy" becomes the fourth straight debut single to hit No. 1 on the chart first. The occasion marks a 28-week consecutive success streak that includes songs by James Blunt, Daniel Powter and KT Tunstall.

Billboard CHARTS

Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Danity Kane Stops Show With Chart-Topping Bow

In case you missed lessons learned in recent years from "American Idol," second shows and the career path of Josh Groban, the top 10 of this week's Billboard 200 makes an obvious marketing mantra abundantly clear: TV exposure sells music.

You see that in the bows at No. 2 and No. 6 by, respectively, OutKast and Paris Hilton. You see it in the 169,000 of The Chetah Girls 2's soundtrack that has sold during the first two weeks at No. 5. And, nowhere is it more abundantly clear than in the No. 1 bow by Diddy's latest material on MTV group, Danity Kane.

The lady quintet sells 234,000 copies in its first week, a higher figure than the previous two "Making the Band" acts earned.

O-Town, the ensemble assembled when "Making the Band" launched on ABC in 2000, sold 145,000 in the frame its self-titled 2001 album started at No. 5.

When the series shifted to MTV and recruited Diddy as its mentor, 2003 new Bad Boy's Da Band ring up 204,000 in the opening week, which placed "Too Hot for TV" at No. 2 on the big chart and No. 1 on Top R&B/Hip-Hop Albums.

A meager radio picture makes Danity Kane's sales splash all the more im-

pressive. Whereas O-Town's "All or Nothing" rose to No. 10 on the all-format Hot 100 Airplay list and Da Band worked "Bad Boy This, Bad Boy That" to No. 46, Danity Kane's "Show Stopper" has yet to dent that chart.

Exposure from "Making the Band" began 18 months ago when the series returned to the video channel. The girls' "Show Stopper" got "Making the Video" coverage from MTV, which helped the clip draw 37 plays on that channel.

Beyond that, "Show Stopper" has lived up to its title in cyberspace, attracting 6 million streams at the group's MySpace page and 1.5 million viewings at youtube.com.

All that new-fangled exposure makes



Danity Kane a David to the Grammy Award-winning Goliath that is OutKast. Although the rap duo does lead Top R&B/Hip-Hop Albums, Billboard's urban sales charts are led by a panel of core stores that specialize in those genres, thus artists' standings often differ from ranks on the big chart.

The soundtrack from OutKast's "Idlewild" film mounted its own AT&T attack, with opening-week slots on "Late Night With David Letterman," "Today" and "TRL." That helps pump first-week sales of 196,000, handsome by most act standards but a far cry from the 516,000 first-week sales that greeted the duo's juggernaut "Speakerboxxx/The Love Below" when that double-album reached the market in September 2003.

How does pop culture figure Hilton prove TV's music oomph? Easy. If the woman changes her shoes, someone on some TV show will broadcast the news, to TV series "The Simple Life" helped elevate her profile from tabloid princeps to "it" girl when it launched on Fox in 2003.

Certainly the making of Hilton's album has kept her name in the entertainment media during an extended period of time. Guilty-pleasure lead single "Stu's Are Blind" even became a decent-

sized hit, peaking at No. 18 on The Billboard Hot 100, with most of that song's chart action derived from digital sales.

Coming off the 1.6 million sales that Nielsen SoundScan tracked for 2003 release "Cheatah Girls EP," the success of the new Chetah Girls soundtrack suggests that neither the sales omph of Disney Channel, nor the buying appetite of its pre-teen and younger audience, should be underestimated.

ALL THAT JAZZ! It's a busy week on Top Jazz Albums, where Chris Botti's CD/DVD combo "Live With Orchestra and Special Guest" bows at No. 2. His last two standards-based albums combined to sell 998,000 copies since the first of those two, "When I Fall in Love," arrived in September 2004.

Attention surrounding the one-year anniversary of Hurricane Katrina helps pump a entry on the jazz list for multi-act charity album "Our New Orleans 2005: A Benefit Album" (No. 5, up 33%). The album features De John, Alan Toussaint, the Dirty Dozen Brass Band and others. Proceeds from "Our New Orleans" benefited Warner Music Group label Nonesuch to announce a \$1 million donation to Habitat for Humanity on behalf of Katrina victims. ***

CHART BEAT

READ FIRST EDITION EVERY WEEK AT BILLBOARD.COM/WEB

>>Justin Timberlake and JLo make the three biggest jumps to No. 1 in the history of The Billboard Hot 100. Timberlake is the newest member of this exclusive trio, as his "SexyBack" rockets 29.5.

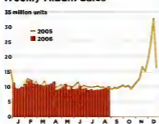
>>Paul Brown also reports on another elite trio: the three "Making the Band" acts that have debuted on the Billboard 200. Each season has produced a better result, with O-Town opening at No. 5, Bad Boy's Da Band bowing at No. 2 and now Danity Kane kicking off its chart career in pole position.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	WEEK	WEEK	WEEK
	2004	2005	2006
This Week	9,545,000	61,000	10,814,000
Last Week	9,586,000	65,000	10,814,000
Change	-0.4%	-3.1%	1.7%
This Week Last Year	9,558,000	90,000	6,024,000
Change	-1.2%	-30.0%	80.2%

Weekly Album Sales



Year-To-Date

	2004	2005	2006
Overall Unit Sales	364,582,000	344,609,000	-5.5%
Albums	204,144,000	364,950,000	73.7%
Digital Tracks	3,668,000	2,672,000	-27.2%
Singles	578,456,000	712,237,000	23.3%
Albums as %	38.69%	38.04%	-1.2%

*Includes track equivalent album sales (TEAS) and 12-track equivalents according to some outlets.

ALBUM SALES



SALES BY ALBUM FORMAT

	2004	2005	2006
Digital	35,332,000	324,065,000	-8.3%
Digital	8,745,000	19,108,000	118.5%
Cassette	184,600	840,000	-54.5%
Other	759,000	596,000	-21.2%

For week ending August 27, 2006. Figures are rounded. Converted from a national sample of retail stores and radio. Source: Nielsen SoundScan.

No. 1 on the

	2004	2005	2006
Year-to-date sales by album category	225,325,000	210,438,000	-6.6%
Current	129,357,000	124,171,000	-3.7%
Best Selling	94,352,000	94,099,000	-0.3%

CURRENT ALBUM SALES



CATALOG ALBUM SALES



Nielsen SoundScan counts all current vinyl sales within the first 10 months of an album's release. Following that, it counts all other vinyl sales. Tracks that appear on the greatest hits albums are counted as a subset of catalog sales for that album and those that

SEP 9 2006 **Hot 100** Billboard

THE BILLBOARD HOT 100

WEEK	DATE	WEEKS ON CHART	ARTIST	TITLE	LAST WEEK	PEAK
1	SEP 9	1	Justin Timberlake	SEXYBACK		1
2	1	1	London Bridge	LONDON BRIDGE		2
3	1	1	Shanell	SHANELL		3
4	1	1	Shanell	SHANELL		4
5	1	1	Shanell	SHANELL		5
6	1	1	Shanell	SHANELL		6
7	1	1	Shanell	SHANELL		7
8	1	1	Shanell	SHANELL		8
9	1	1	Shanell	SHANELL		9
10	1	1	Shanell	SHANELL		10
11	1	1	Shanell	SHANELL		11
12	1	1	Shanell	SHANELL		12
13	1	1	Shanell	SHANELL		13
14	1	1	Shanell	SHANELL		14
15	1	1	Shanell	SHANELL		15
16	1	1	Shanell	SHANELL		16
17	1	1	Shanell	SHANELL		17
18	1	1	Shanell	SHANELL		18
19	1	1	Shanell	SHANELL		19
20	1	1	Shanell	SHANELL		20
21	1	1	Shanell	SHANELL		21
22	1	1	Shanell	SHANELL		22
23	1	1	Shanell	SHANELL		23
24	1	1	Shanell	SHANELL		24
25	1	1	Shanell	SHANELL		25
26	1	1	Shanell	SHANELL		26
27	1	1	Shanell	SHANELL		27
28	1	1	Shanell	SHANELL		28
29	1	1	Shanell	SHANELL		29
30	1	1	Shanell	SHANELL		30
31	1	1	Shanell	SHANELL		31
32	1	1	Shanell	SHANELL		32
33	1	1	Shanell	SHANELL		33
34	1	1	Shanell	SHANELL		34
35	1	1	Shanell	SHANELL		35
36	1	1	Shanell	SHANELL		36
37	1	1	Shanell	SHANELL		37
38	1	1	Shanell	SHANELL		38
39	1	1	Shanell	SHANELL		39
40	1	1	Shanell	SHANELL		40
41	1	1	Shanell	SHANELL		41
42	1	1	Shanell	SHANELL		42
43	1	1	Shanell	SHANELL		43
44	1	1	Shanell	SHANELL		44
45	1	1	Shanell	SHANELL		45
46	1	1	Shanell	SHANELL		46
47	1	1	Shanell	SHANELL		47
48	1	1	Shanell	SHANELL		48
49	1	1	Shanell	SHANELL		49
50	1	1	Shanell	SHANELL		50



It's time to check out the new Justin Timberlake and his new album 'Flesh & Blood'.

A 30% rise in digital sales, plus a new hit, have helped Justin Timberlake's 'SexyBack' reach No. 1 on the Hot 100.

Justin Timberlake's 'SexyBack' has reached No. 1 on the Hot 100.

Justin Timberlake's 'SexyBack' has reached No. 1 on the Hot 100.

Justin Timberlake's 'SexyBack' has reached No. 1 on the Hot 100.

WEEK	DATE	WEEKS ON CHART	ARTIST	TITLE	LAST WEEK	PEAK
51	1	1	Justin Timberlake	SEXYBACK		1
52	1	1	Justin Timberlake	SEXYBACK		2
53	1	1	Justin Timberlake	SEXYBACK		3
54	1	1	Justin Timberlake	SEXYBACK		4
55	1	1	Justin Timberlake	SEXYBACK		5
56	1	1	Justin Timberlake	SEXYBACK		6
57	1	1	Justin Timberlake	SEXYBACK		7
58	1	1	Justin Timberlake	SEXYBACK		8
59	1	1	Justin Timberlake	SEXYBACK		9
60	1	1	Justin Timberlake	SEXYBACK		10
61	1	1	Justin Timberlake	SEXYBACK		11
62	1	1	Justin Timberlake	SEXYBACK		12
63	1	1	Justin Timberlake	SEXYBACK		13
64	1	1	Justin Timberlake	SEXYBACK		14
65	1	1	Justin Timberlake	SEXYBACK		15
66	1	1	Justin Timberlake	SEXYBACK		16
67	1	1	Justin Timberlake	SEXYBACK		17
68	1	1	Justin Timberlake	SEXYBACK		18
69	1	1	Justin Timberlake	SEXYBACK		19
70	1	1	Justin Timberlake	SEXYBACK		20
71	1	1	Justin Timberlake	SEXYBACK		21
72	1	1	Justin Timberlake	SEXYBACK		22
73	1	1	Justin Timberlake	SEXYBACK		23
74	1	1	Justin Timberlake	SEXYBACK		24
75	1	1	Justin Timberlake	SEXYBACK		25
76	1	1	Justin Timberlake	SEXYBACK		26
77	1	1	Justin Timberlake	SEXYBACK		27
78	1	1	Justin Timberlake	SEXYBACK		28
79	1	1	Justin Timberlake	SEXYBACK		29
80	1	1	Justin Timberlake	SEXYBACK		30
81	1	1	Justin Timberlake	SEXYBACK		31
82	1	1	Justin Timberlake	SEXYBACK		32
83	1	1	Justin Timberlake	SEXYBACK		33
84	1	1	Justin Timberlake	SEXYBACK		34
85	1	1	Justin Timberlake	SEXYBACK		35
86	1	1	Justin Timberlake	SEXYBACK		36
87	1	1	Justin Timberlake	SEXYBACK		37
88	1	1	Justin Timberlake	SEXYBACK		38
89	1	1	Justin Timberlake	SEXYBACK		39
90	1	1	Justin Timberlake	SEXYBACK		40
91	1	1	Justin Timberlake	SEXYBACK		41
92	1	1	Justin Timberlake	SEXYBACK		42
93	1	1	Justin Timberlake	SEXYBACK		43
94	1	1	Justin Timberlake	SEXYBACK		44
95	1	1	Justin Timberlake	SEXYBACK		45
96	1	1	Justin Timberlake	SEXYBACK		46
97	1	1	Justin Timberlake	SEXYBACK		47
98	1	1	Justin Timberlake	SEXYBACK		48
99	1	1	Justin Timberlake	SEXYBACK		49
100	1	1	Justin Timberlake	SEXYBACK		50

NO.	YEAR	TITLE	ARTIST	WRITER	PRODUCER (S)
1	1957	KEYWAY	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
2	1971	LONDON BRIDGE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
3	1965	BUTTONS	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
4	1965	PROUD	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
5	1965	CRASH	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
6	1965	LET IT BE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
7	1965	THE OTHER MAN	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
8	1965	WHITE SUNSHINE HOT TRAGEDIES	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
9	1965	FAIR	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
10	1965	ME U	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
11	1965	CALL ME IF YOU	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
12	1965	DO YOU WANT TO BE SOBER	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
13	1965	OVER MY HEAD (CABLE CAR)	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
14	1965	SHOW STOPPER	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
15	1965	CHASING CARS	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
16	1965	SEXY LOVE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
17	1965	U AND I	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
18	1965	SET UP	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
19	1965	WOMAN	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
20	1965	LIPS OF AN ANGEL	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
21	1965	BOSSY	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
22	1965	HIPS DON'T LIE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
23	1965	UNFAITHFUL	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
24	1965	ROCK HORSE & THE CHERRY TREE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
25	1965	ROCK	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
26	1965	TWO LITTLE TOO LATE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
27	1965	CHAIN HANG LOW	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
28	1965	HOW TO SAVE A LIFE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
29	1965	HATE ME	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
30	1965	DAVE CALIFORNIA	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
31	1965	SAVIN ME	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
32	1965	GALLERY	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
33	1965	IT'S GOIN DOWN	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
34	1965	SHOULDER LEAN	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
35	1965	DEAN U	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
36	1965	A PUBLIC AFFAIR	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
37	1965	SHAP U FINGERS	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
38	1965	PULLIN ME BACK	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
39	1965	DO YOU SEE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
40	1965	BAD DAY	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
41	1965	WHAT HURTS THE MOST	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
42	1965	ABOUT U	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
43	1965	WHAT'D YOU DO	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
44	1965	WAITING ON THE WILD TO CHANGE	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
45	1965	THAT GIRL	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
46	1965	TELL ME YOU WERE YOUNG	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY
47	1965	TRUST	THE BEATLES	PAUL McCARTNEY	PAUL McCARTNEY

DATE	TIME	TITLE	ARTIST (ORIGINAL BY / PRODUCER / LABEL)
82	41	SLEEP ON IT	DAVE NAVARRA (JAY-Z) / JAY-Z (JAY-Z)
82	41	SHOOS MY MONEY	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
82	41	LIFE IS A HIGHWAY	BOB DYLAN (BOB DYLAN) / COLUMBIA (COLUMBIA)
84	43	SO WHAT	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	RIDE FOR JAY-Z	JAY-Z (JAY-Z) / JAY-Z (JAY-Z)
84	43	CRAZY THINGS	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	CROWNED	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	GIMME THAT	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	LEAVE THE PIECES	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	MY MURDER	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	I LOVED HER FIRST	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	THE RIDDLE	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	SAY GOODBYE	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	BRAND NEW CHILDREN	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	THE PARTYS JUST BEGIN	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	SUDDENLY I SEE	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	MIRACLE	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	DOING TOO MUCH	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	NOT READY TO MAKE NICE	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	HONESTLY	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	WOULD YOU GO WITH ME	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	FACE DOWN	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	FACE DOWN	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	MORRIS BROWN	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	VAMPS	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	STAY WITH YOU	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	BREATH (2 AM)	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	TOUCHING MY BODY	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	THE QUEEN AND I	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	ONE SHOT	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	THE KILL (BURY ME)	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	MAKEDAMMURE	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	HANGING ON	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	THROUGH GLASS	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	LET U GO	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	IT'S OKAY (HONEY)	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	INVISIBLE	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	REMEMBER THE NAME	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	THE DIARY OF JAY-Z	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	PUT YOUR RECORDS ON	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	CANDYMAN	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	I DARE YOU	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)
84	43	MOUNTAINS	THE NOTORIOUS B.I.G. (P. D'AMICO) / A&M (A&M)

POP 100 AIRPLAY[illegible]

10	15	TITLE	ARTIST	GENRE	PERIOD (LABEL)
32	32	HATE ME	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
33	33	CHASING CARBS	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
34	34	LIPS OF AN ANGEL	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
35	35	WEAPON LEFT OF ME	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
36	36	WILLIAM M. BAILEY	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
37	37	CALL ME WHEN YOUR SOBER	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
38	38	CROWDED	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
39	39	SO WHAT	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
40	40	SNAP TO FINGERS	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
41	41	IT'S GONN DOWN	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
42	42	DOING TOO MUCH	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
43	43	DAMI CALIFORNIA	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
44	44	I CAN'T HATE YOU ANYMORE	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
45	45	GET UP	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
46	46	RIGHT WHERE YOU WANT ME	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
47	47	MIRACLE	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
48	48	WHAT HURTS THE MOST	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
49	49	BAD DAY	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
50	50	THE QUEEN AND I	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
51	51	LET US GO	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
52	52	HANGING ON	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
53	53	GIMME THAT	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
54	54	ABOUT US	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)
55	55	SHOULDER LEAN	THE NOTORIOUS B.I.G.	hip-hop	1994 (A&M)



NAME	AGE	SEX	TITLE	ADDRESS	PROMOTION LABELS
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37	38	39	40	41	42
43	44	45	46	47	48
49	50	51	52	53	54
55	56	57	58	59	60
61	62	63	64	65	66
67	68	69	70	71	72
73	74	75	76	77	78
79	80	81	82	83	84
85	86	87	88	89	90
91	92	93	94	95	96
97	98	99	100	101	102

☆ HITPREDICTOR

LAST WEEK'S		THIS WEEK'S	
CHART POSITION		CHART POSITION	
<p>NEW ALBUMS FOR SALE AND DIGITAL DOWNLOADS, INCLUDING ALBUMS CURRENTLY ON THE CHARTS. *INDICATES NEW RELEASES.</p>			
ARTIST/ALBUM (WEEKS)		Chart	Peak
POP 100			
For All My Stars (58.7)		12	
The Little Lion Roar (49.6)		13	
Call Me When You're Sober (new) (51.0)	*	21	
Atypical (new) (50.0)		22	
Midnight Memories (50.0)		23	
Remember Me (new) (49.6)		24	
Don't Forget (49.6)		25	
How To Save A Life (new) (49.6)		26	
ADULT TOP 40			
Midnight Memories (79.1)	56		
How To Save A Life (new) (58.7)		57	
Call Me When You're Sober (new) (51.0)		29	
Steady (new) (50.0)		33	
ADULT CONTEMPORARY			
The Reality (new) (51.0)		11	
Midnight Memories (50.0)		12	
When Stars Are Out (new) (49.6)		17	
Stand For My Sisters (50.0)		19	
Every Little (50.0)		21	
Put Your Hands Up (new) (50.0)		23	
MODERN ROCK			
The Diary Of A Future Famous (58.7)		7	
Call Me When You're Sober (new) (51.0)		8	
When Stars Are Out (new) (49.6)		10	
Ready To Fall (new) (49.6)		19	
Up All Night (new) (49.6)		20	
Stand For My Sisters (50.0)		21	

POP 106: The top 100 songs & tracks, according to mainstream US 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and were compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2009, VNU Business Media, Inc. and Nielsen SoundScan. **POP 100:** The top 100 songs & tracks, according to mainstream US 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and were compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2009, VNU Business Media, Inc. and Nielsen SoundScan. **SINGLES SALES:** The data used to compile both the Billboard Hot 100 and POP 100. See Chart Legend for rules and explanations. © 2009, VNU Business Media, Inc. All rights reserved. **HITWREDDICTOR:** See Chart Legend for rules and explanations. © 2009, Promocorp and Hitwreddictor are trademarks of Think Fast LLC.



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SEP 9 2006 R&B/HIP-HOP Billboard

TOP R&B/HIP-HOP ALBUMS

		ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	NEW	OUTKAST	Idiowild (Roundtune)	1	1
2	NEW	DANNY KANE	Danny Kane	1	2
3	NEW	LUTHER VANDROSS	The Ultimate Luther Vandross	1	3
4	1	LYFE JENNINGS	The Phoenix	1	4
5	1	RIK ROSS	Port Of Miami	1	5
6	NEW	KELIS	Kells Was Here	1	6
7	4	CNERISH	Unsupervised	1	7
8	2	LETYSA	Back To Basics	1	8
9	5	CHRISTINA AGUILERA	Back To Basics	1	9
10	15	YUNG JOC	New Joc City	1	10
11	13	HEATSEAT NE-YO	In My Own Words	1	11
12	16	ORE TRICE	Second Round's On Me	1	12
13	14	GNARLS BARKLEY	St. Elsewhere	1	13
14	7	SOUNDTRACK	Step Up	1	14
15	17	PHAROS	In My Mind	1	15
16	2	CASSIE	Cassie	1	16
17	NEW	DR. KARLAYL & GREG STREET	The Chaperone: The North Meets The South	1	17
18	12	INDIARIE	Tesquino: Vol. 1, Life's Relationship	1	18
19	3	DMX	Year Of The Dog, Again	1	19
20	18	CORINNE BAILEY RAE	Cosmo Bailey Rae	1	20
21	NEW	DAVE HOLISTER	The Definitive Collection	1	21
22	11	BUSTA RHYMES	The Big Bang	1	22
23	17	RIANNA	A Girl Like Me	1	23
24	10	CHRIS BROWN	Chris Brown	1	24
25	11	CHAM	Ghetto Story	1	25
26	NEW	VARIOUS ARTISTS	Crunk Hits Vol. 2	1	26
27	14	ICE CUBE	Laugh Now, Cry Later	1	27
28	20	MARY J. BLIGE	The Breakthrough	1	28
29	23	PIMP C	Preparation	1	29
30	16	E-40	My Ghetto Report Card	1	30
31	NEW	PRINCE	Ultimate	1	31
32	25	T.I.	King	1	32
33	18	THE BLVD BROTHERS FEATURING RONALD ISLEY	Baby Maker Music	1	33
34	21	CONNELL JONES	Journey Of A Gemini	1	34
35	NEW	J DILLA AKA JAY DEE	The Shining	1	35
36	NEW	PATTI LABELLE	The Definitive Collection	1	36
37	27	SEAN PAUL	The Steady	1	37
38	27	KEYNNA COLE	The Way It Is	1	38
39	25	HEATHER HEADLEY	In My Mind	1	39
40	34	MARY MARY	Mary Mary	1	40
41	NEW	MIKE WATTS	Pandora Box	1	41
42	26	AVANT	Director	1	42
43	NEW	L.B. WAYNE	The Carter II	1	43
44	37	KIRK FRANKLIN	Nero	1	44
45	35	BOW THORN & HARMONY	Greatest Hits	1	45
46	32	TRAE	Realities	1	46
47	30	SHAWNINA	Beck Music	1	47
48	38	FIELD MOB	Light Pains And Pine Trees	1	48
49	36	ANTHONY HAMILTON	Anti Nobody Music	1	49
50	33	CHAMPELLAIRE	The Sound Of Revenge	1	50
51	40	CAMRON	Kiss Season	1	51
52	47	RAY CADE	Cash On Delivery	1	52
53	48	JAMIE FOXX	Unpredictable	1	53
54	49	URBAN MYSTIC	Ghetto Revolution II	1	54
55	45	SOUNDTRACK	Tyler Perry's Mos Def's Family Reunion	1	55

		ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
56	42	YOUNG JEEZY	Letsa Get It: Thug Motivation 101	1	56
57	54	RAHEEM DEVAUN	The Love Experience	1	57
58	52	DAVID NALLEY	Lizanne: The Album	1	58
59	44	TERESA MARIE	Sophistic	1	59
60	57	THREE 6 MAFIA	Most Known Unknown	1	60
61	53	B.G.	Play It How It Go: Collection	1	61
62	51	MARIAH CAREY	The Emancipation Of Mimi	1	62
63	10	VARIOUS ARTISTS	Reggae Gold 2006	1	63
64	56	THE DIPLOMATS PRESENTS JR. WATER	History In The Making	1	64
65	58	YO GOTT	Back 2 Da Basics	1	65
66	55	JURASSIC 5	Feedback	1	66
67	59	JAGGED EDGE	Jagged Edge	1	67
68	50	KIERRA KIKI SHEARLO	This Is Me	1	68
69	NEW	LAVIZI BONE	The New Revolution	1	69
70	53	THE BLACK EYE PEAS	Monkey Business	1	70
71	54	PASTOR TROY	By Choice Or By Force	1	71
72	56	TONY TERRY	Changed!	1	72
73	55	CHARLIE WILSON	Charlie: Last Name Wilson	1	73
74	58	OEM FRANCHISE BOYZ	On Top Of Our Game	1	74
75	52	KEM	Album 1	1	75

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

		ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	KER MO	Sublime	1	1
2	NEW	JAMES HUNTER	People Gonna Talk	1	2
3	10	WALTER TROUT AND FRIENDS	Full Circle	1	3
4	17	THE DEREK TRUCKS BAND	Songlines	1	4
5	12	JOE BONAMASSA	You & Me	1	5
6	14	SUSAN TEDESCHI	Hope And Desire	1	6
7	15	ETTA JAMES	The Definitive Collection	1	7
8	16	B.B. KING	The Ultimate Collection	1	8
9	18	VARIOUS ARTISTS	Pulmonary Presents: Skins Around The World	1	9
10	19	GEORGE THORNGOOD & THE DESTROYER	The Hard Shift	1	10
11	NEW	MARIA BOLDRAU	Heart Of Mine: Maria Boldrau Sings Love Songs Of Bob Dylan	1	11
12	NEW	ALBERT CUMMINGS	Working Man	1	12
13	13	ANTHONY GOMES	Music Is The Medicine	1	13
14	NEW	INDIGENOUS	Chasing The Sun	1	14
15	NEW	BUDDY GUY	Bring 'Em In	1	15

BETWEEN THE BULLETS: george a hillboard.com

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OutKast steers the soundtrack of its big screen debut, "Idiowild," to the summit of Top R&B/Hip-Hop Albums. "Idiowild," OutKast's second consecutive No. 1 and third on this chart, lands just ahead of Diddy's Danny Kane. The two acts trade places on The Billboard 200. Billboard's R&B/Hip-Hop charts use a core panel of stores.

Apur for OutKast's "Mor-ri's Brown" is sold, with slightly more than 3 million in audience at R&B/hip-hop radio, up 17% from last week's "TRL." "Late Night With David Letterman" and "Today" Idiowild opened with \$5.7 million in receipts in first weekend. —Raphael George



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R&B/HIP-HOP



HOT R&B/HIP-HOP AIRPLAY

WEEK	DATE	TITLE	ARTIST (LABEL)	PROVIDER (LABEL)
1	15	PULLIN ME BACK	DAVID NINE (JIVE)	DAVID NINE (JIVE)
2	22	SHOULDER LEAN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
3	29	SEXY LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
4	5	I KNOW YOU SEE IT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
5	12	DEJA VU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
6	19	U AND DAT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
7	26	WHEN YOU GONNA GIVE IT UP TO ME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
8	3	ME & U	DAVID NINE (JIVE)	DAVID NINE (JIVE)
9	10	GET UP	DAVID NINE (JIVE)	DAVID NINE (JIVE)
10	17	SO WHAT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
11	24	SAY GOODBYE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
12	31	MONEY MAKER	DAVID NINE (JIVE)	DAVID NINE (JIVE)
13	7	TORN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
14	14	SNAP TO FINGERS	DAVID NINE (JIVE)	DAVID NINE (JIVE)
15	21	EVERYTIME TINA BEAT DROP	DAVID NINE (JIVE)	DAVID NINE (JIVE)
16	28	LOOKING FOR MY DADDY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
17	4	I CALL IT LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
18	11	WHY YOU RUN AWAY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
19	18	ENOUGH CRYIN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
20	25	IT'S GONE DOWN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
21	1	STUNTIN' LIKE MY DADDY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
22	8	BE WITHOUT YOU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
23	15	BOYFRIEND	DAVID NINE (JIVE)	DAVID NINE (JIVE)

HOT R&B/HIP-HOP SINGLES SALES

WEEK	DATE	TITLE	ARTIST (LABEL)	PROVIDER (LABEL)
1	15	DEJA VU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
2	22	UNTIL THE END OF TIME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
3	29	PUT EM UP KNUCK BUCK	DAVID NINE (JIVE)	DAVID NINE (JIVE)
4	5	PHONE TALK	DAVID NINE (JIVE)	DAVID NINE (JIVE)
5	12	I'M COMING OVER	DAVID NINE (JIVE)	DAVID NINE (JIVE)
6	19	SHOULDER LEAN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
7	26	CONVERSATION (I TALK 2 U)	DAVID NINE (JIVE)	DAVID NINE (JIVE)
8	3	SYMPHONY OF BROTHERHOOD	DAVID NINE (JIVE)	DAVID NINE (JIVE)
9	10	DUMP TRUCK	DAVID NINE (JIVE)	DAVID NINE (JIVE)
10	17	SOLDIER SONG	DAVID NINE (JIVE)	DAVID NINE (JIVE)
11	24	REGRETTE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
12	31	MONEY MAKER	DAVID NINE (JIVE)	DAVID NINE (JIVE)
13	7	BOOM DRAH	DAVID NINE (JIVE)	DAVID NINE (JIVE)
14	14	CHAIN HANG LOW	DAVID NINE (JIVE)	DAVID NINE (JIVE)
15	21	ME & U	DAVID NINE (JIVE)	DAVID NINE (JIVE)
16	28	I LIKE THAT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
17	4	KOOL AID	DAVID NINE (JIVE)	DAVID NINE (JIVE)
18	11	LULLABY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
19	18	RUN IT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
20	25	U AND DAT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
21	1	PICK IT UP	DAVID NINE (JIVE)	DAVID NINE (JIVE)
22	8	HAND UP	DAVID NINE (JIVE)	DAVID NINE (JIVE)
23	15	STEPPIN' INTO LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)

ADULT R&B

WEEK	DATE	TITLE	ARTIST (LABEL)	PROVIDER (LABEL)
1	15	CALL IT LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
2	22	FLY LIKE A BIRD	DAVID NINE (JIVE)	DAVID NINE (JIVE)
3	29	FIND MYSELF IN YOU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
4	5	CAN I LET GO	DAVID NINE (JIVE)	DAVID NINE (JIVE)
5	12	THERE'S HOPE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
6	19	BE WITHOUT YOU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
7	26	ENOUGH CRYIN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
8	3	YEAH FRIDAY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
9	10	CHANGE ME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
10	17	JUST CAME HERE TO CHILL	DAVID NINE (JIVE)	DAVID NINE (JIVE)
11	24	LOOKING FOR MY DADDY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
12	31	DON WEE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
13	7	REFUGEE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
14	14	NO WORDS	DAVID NINE (JIVE)	DAVID NINE (JIVE)
15	21	TORN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
16	28	CALL ON ME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
17	4	SISTA GIB BONES	DAVID NINE (JIVE)	DAVID NINE (JIVE)
18	11	THE FACT IS I NEED YOU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
19	18	UNTIL THE END OF TIME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
20	25	DEJA VU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
21	1	IMAGINE ME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
22	8	SEXY LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
23	15	DAY DREAMING	DAVID NINE (JIVE)	DAVID NINE (JIVE)

RHYTHMIC AIRPLAY

WEEK	DATE	TITLE	ARTIST (LABEL)	PROVIDER (LABEL)
1	15	PULLIN ME BACK	DAVID NINE (JIVE)	DAVID NINE (JIVE)
2	22	SHOULDER LEAN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
3	29	SEXY LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
4	5	I KNOW YOU SEE IT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
5	12	DEJA VU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
6	19	U AND DAT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
7	26	WHEN YOU GONNA GIVE IT UP TO ME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
8	3	ME & U	DAVID NINE (JIVE)	DAVID NINE (JIVE)
9	10	GET UP	DAVID NINE (JIVE)	DAVID NINE (JIVE)
10	17	SO WHAT	DAVID NINE (JIVE)	DAVID NINE (JIVE)
11	24	SAY GOODBYE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
12	31	MONEY MAKER	DAVID NINE (JIVE)	DAVID NINE (JIVE)
13	7	TORN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
14	14	SNAP TO FINGERS	DAVID NINE (JIVE)	DAVID NINE (JIVE)
15	21	EVERYTIME TINA BEAT DROP	DAVID NINE (JIVE)	DAVID NINE (JIVE)
16	28	LOOKING FOR MY DADDY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
17	4	I CALL IT LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
18	11	WHY YOU RUN AWAY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
19	18	ENOUGH CRYIN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
20	25	IT'S GONE DOWN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
21	1	STUNTIN' LIKE MY DADDY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
22	8	BE WITHOUT YOU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
23	15	BOYFRIEND	DAVID NINE (JIVE)	DAVID NINE (JIVE)

HITPREDICTOR

WEEK	DATE	TITLE	ARTIST (LABEL)	PROVIDER (LABEL)
1	15	CALL IT LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
2	22	FLY LIKE A BIRD	DAVID NINE (JIVE)	DAVID NINE (JIVE)
3	29	FIND MYSELF IN YOU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
4	5	CAN I LET GO	DAVID NINE (JIVE)	DAVID NINE (JIVE)
5	12	THERE'S HOPE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
6	19	BE WITHOUT YOU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
7	26	ENOUGH CRYIN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
8	3	YEAH FRIDAY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
9	10	CHANGE ME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
10	17	JUST CAME HERE TO CHILL	DAVID NINE (JIVE)	DAVID NINE (JIVE)
11	24	LOOKING FOR MY DADDY	DAVID NINE (JIVE)	DAVID NINE (JIVE)
12	31	DON WEE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
13	7	REFUGEE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
14	14	NO WORDS	DAVID NINE (JIVE)	DAVID NINE (JIVE)
15	21	TORN	DAVID NINE (JIVE)	DAVID NINE (JIVE)
16	28	CALL ON ME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
17	4	SISTA GIB BONES	DAVID NINE (JIVE)	DAVID NINE (JIVE)
18	11	THE FACT IS I NEED YOU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
19	18	UNTIL THE END OF TIME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
20	25	DEJA VU	DAVID NINE (JIVE)	DAVID NINE (JIVE)
21	1	IMAGINE ME	DAVID NINE (JIVE)	DAVID NINE (JIVE)
22	8	SEXY LOVE	DAVID NINE (JIVE)	DAVID NINE (JIVE)
23	15	DAY DREAMING	DAVID NINE (JIVE)	DAVID NINE (JIVE)

SEP 9 2006 COUNTRY Billboard

SALES DATA COMPILED BY



TOP COUNTRY ALBUMS.

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	Album	Label	Price
1		1	1	PAT GREEN	Dangerous Man	Cannibal	1
2	1	1	2	RASCAL FLATTS	Me And My Gang	Mercury	1
3	2	1	3	JOSH TURNER	Your Man	Mercury	1
4	3	1	4	CARRIE UNDERWOOD	Some Hearts	Mercury	1
5	4	1	5	TIM MCGRAW	Guaranteed Hits Vol. 2: Reflected	Mercury	1
6	5	1	6	THE CRICKERS	Send St. Paul	Mercury	1
7	6	1	7	DOUGIE WHITFIELD	Taking The Long Way	Mercury	1
8	7	1	8	RODNEY ATKINS	If You're Going Through Hell	Mercury	1
9	8	1	9	STEVE COLE	Brand New Girlfriend	Mercury	1
10	9	1	10	JOHNNY CASH	American V: A Hundred Highways	Mercury	1
11	10	1	11	JOHNNY CASH	White Trash With Money	Mercury	1
12	11	1	12	THE ROAD AND THE RADIO	The Road And The Radio	Mercury	1
13	12	1	13	LITTLE BIG TOWN	The Road To Nowhere	Mercury	1
14	13	1	14	ALAN JACKSON	Precious Memories	Mercury	1
15	14	1	15	JOHNNY CASH	The Legend Of Johnny Cash	Mercury	1
16	15	1	16	RASCAL FLATTS	Feels Like Today	Mercury	1
17	16	1	17	KEITH URBAN	Be Here	Mercury	1
18	17	1	18	BROOKS & DUNN	Hillbilly Deluxe	Mercury	1
19	18	1	19	DIANE BRADY	Modern Day Outrider	Mercury	1
20	19	1	20	BRAD PASKLEY	Time Well Wasted	Mercury	1
21	20	1	21	HANK WILLIAMS JR.	There's How They Do It: The Essential Collection	Mercury	1
22	21	1	22	YOUNG JIM	Greatest Hits 2	Mercury	1
23	22	1	23	THE SPEED OF LIFE	Twice The Speed Of Life	Mercury	1
24	23	1	24	OSCAR & RICH	Comin' To Your City	Mercury	1
25	24	1	25	JAKE OWEN	Startin' With Me	Mercury	1
26	25	1	26	TRACE ADKINS	Songs About Me	Mercury	1
27	26	1	27	PHIL VASSAR	Greatest Hit Volume 1	Mercury	1
28	27	1	28	FAITH HILL	Flowers	Mercury	1
29	28	1	29	GARY ALLAN	Tough All Over	Mercury	1
30	29	1	30	VARIOUS ARTISTS	Believe: Songs Of Faith From Today's Top Country & Christian Artists	Mercury	1
31	30	1	31	WALK THE LINE	Walk The Line	Mercury	1
32	31	1	32	JASON ALDEAN	Jason Aldean	Mercury	1
33	32	1	33	ERIC CHURCH	Shivers Like Me	Mercury	1
34	33	1	34	GEORGE STRAIT	50 Number Ones	Mercury	1
35	34	1	35	BILLY CURRINGTON	Don't Somethin' Right	Mercury	1
36	35	1	36	JULE ROBERTS	Men & Mascara	Mercury	1
37	36	1	37	KENNY ROGERS	21 Number Ones	Mercury	1
38	37	1	38	KEITH ANDERSON	Three Chord Country And American Rock & Roll	Mercury	1
39	38	1	39	VARIOUS ARTISTS	Billboard #1: Classic Country	Mercury	1
40	39	1	40	DIAMOND RIO	Greatest Hits II	Mercury	1
41	40	1	41	SHANIA TWAIN	Greatest Hits	Mercury	1
42	41	1	42	GEORGE STRAIT	Somewhere Down In Texas	Mercury	1
43	42	1	43	JOE MCNICHOLS	Mercury	Mercury	1
44	43	1	44	LEANN RIMES	This Woman	Mercury	1
45	44	1	45	MIRANDA LAMBERT	Kerosene	Mercury	1
46	45	1	46	DANIELLE PECK	Candle Peck	Mercury	1
47	46	1	47	BILLY RAY CYRUS	Warrior On Your Side	Mercury	1
48	47	1	48	VARIOUS ARTISTS	Blue Collar Comedy Tour: One For The Road	Mercury	1
49	48	1	49	GREEN DAY	All Jacked Up	Mercury	1
50	49	1	50	TRENT TOLINSON	Country Is My Rock	Mercury	1
51	50	1	51	SHOOTER JENNINGS	Electric Rebel	Mercury	1
52	51	1	52	SARA EVANS	Real Fine Place	Mercury	1
53	52	1	53	MARTINA MCBRIDE	Timeless	Mercury	1
54	53	1	54	TRENT WILLIAMS	A Little More Livin'	Mercury	1

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	Album	Label	Price
1		1	1	WAYLON JENNINGS	16 Biggest Hits	Mercury	1
2	1	1	2	MONTGOMERY GENTRY	Something To Be Proud Of	Mercury	1
3	2	1	3	REBA MCENTIRE	Retaliation	Mercury	1
4	3	1	4	SHEDDISA	Fortuneteller's Melody	Mercury	1
5	4	1	5	KENNY ROGERS	Water & Bridges	Mercury	1
6	5	1	6	BLAINE LARSEN	Rockin' Your Tonight	Mercury	1
7	6	1	7	LANNY THE CABLE GUY	The Right To Bare Arms	Mercury	1
8	7	1	8	CHRIS COWLEY	Anywhere But Here	Mercury	1
9	8	1	9	JERRY CLOVER	Classic Clover Power	Mercury	1
10	9	1	10	BROOKS & DUNN	The Greatest Hits Collection II	Mercury	1
11	10	1	11	RECKLESS KELLY	Reckless Kelly Was Here	Mercury	1
12	11	1	12	ALABAMA	Essential Alabama	Mercury	1
13	12	1	13	VARIOUS ARTISTS	Pay The Devil	Mercury	1
14	13	1	14	HANK WILLIAMS JR.	Totally Country 5	Mercury	1
15	14	1	15	JEFF BATES	Straight To Hell	Mercury	1
16	15	1	16	JOHN DENVER	Deluxe All-Time Greatest Hits	Mercury	1
17	16	1	17	ALISON KRAUS & UNION STATION	Lonely Runn Both Ways	Mercury	1
18	17	1	18	GRASS NOISE	My Kind Of Livin'	Mercury	1
19	18	1	19	RON WHITE	You Can't Be Stupid	Mercury	1

TOP BLUEGRASS ALBUMS.

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	Album	Label	Price
1		1	1	ALISON KRAUS & UNION STATION	Lonely Runn Both Ways	Mercury	1
2	1	1	2	MICKEL CREEK	Why Should The Fire Die?	Mercury	1
3	2	1	3	ALAN VINCENT	All American Bluegrass	Mercury	1
4	3	1	4	RICKY SKAGGS & KENTUCKY THUNDER	Instrumentals	Mercury	1
5	4	1	5	THE BALKAN JENNY	Firecracker	Mercury	1
6	5	1	6	SOUNDTRACK	A Prairie Home Companion	Mercury	1
7	6	1	7	THE OEL MCCOY BAND	The Promised Land	Mercury	1
8	7	1	8	CHEERYS	Cheerlys	Mercury	1
9	8	1	9	SAM BUSH	Lips In Seven	Mercury	1
10	9	1	10	VARIOUS ARTISTS	Green Day Blue Grass Pickin' On Green Day: A Bluegrass Tribute	Mercury	1
11	10	1	11	YONGER MOUNTAIN SOUNDBAND	Yonder Mountain Sounding	Mercury	1
12	11	1	12	VARIOUS ARTISTS	Strummin' With The Devil: The Southern Side Of Van Horn	Mercury	1
13	12	1	13	VARIOUS ARTISTS	Pickin' On Josh Turner: The Bluegrass Tribute	Mercury	1
14	13	1	14	VARIOUS ARTISTS	Glorified: 30 Bluegrass Gospel Classics	Mercury	1
15	14	1	15	RALPH STANLEY	A Distant Land To Home: Songs Of The Carter Family	Mercury	1

BETWEEN THE BELTETS www.billboard.biz

GREEN TIES CAREER-BEST PEAK

Pat Green's first album for Sony BMG Nashville's BNA imprint moves 38,000 copies, good enough for Hot Shot debut runs at No. 2 on Top Country Albums and a No. 20 arrival on The Billboard 200.

"Cannibal" matches Green's best run in the country chart that "Wave on Wave" set when it bowed at No. 2 in 2001. That was Green's only album to mount a better Nielsen SoundScan week (\$3,000 units) or Billboard 200 rank.

(No. 10) then the o.e. one.

The top five sales markets for "Cannibal" are all in Texas—Dallas, Houston, Austin, San Antonio and Waco, respectively—accounting for 38% of first-week sales.

Lead single "Feels Like This" should gain 151,000 audience impressions and lands at No. 13 on Hot Country Songs, while second track "Way Back Texas" hops 51.4k with unsolicited adult play at 13 stations.

—Wade Jones



Billboard COUNTRY

SEP 9 2006

HOT COUNTRY SONGS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK
1	THE WRECKERS	LEAVE THE PIECES	1	1
2	STEVE HOPE	IF YOU'RE GOING THROUGH ME (BEFORE THE DEVIL EVER SHOWS)	2	2
3	ROSEALYN	BRAND NEW GIRLFRIEND	3	3
4	STONEY ALTHAM	IF YOU'RE GOING THROUGH ME (BEFORE THE DEVIL EVER SHOWS)	4	4
5	GEORGE STRAIN	LOVE IT AWAY	5	5
6	LITTLE BOY TOWN	BRING IT ON HOME	6	6
7	BROOKS & DUNN WITH SHERRY COW	BUILDING BRIDGES	7	7
8	FAITH HILL	SUNSHINE AND SUMMERTIME	8	8
9	JOHN RAYMOND	WOULD YOU GO WITH ME	9	9
10	THE WORLD	THE WORLD	10	10
11	KENNY CHERNEY	SUMMERTIME	11	11
12	CHARLES BENTLEY	EVERY MILE A MEMORY	12	12
13	HEARLAND	I LOVED HER FIRST	13	13
14	BILLY CURTIS	WHY, WHY, WHY	14	14
15	FRITZ CRONIN	FEELS JUST LIKE I'VE BEEN IN LOVE	15	15
16	TOBY KATZ	A LITTLE TOO LATE	16	16
17	MAIN LUTHER	ONCE IN A LIFETIME	17	17
18	KENNY CHERNEY	YOU SAVE ME	18	18
19	SEAGARD	WANT TO	19	19
20	DAVIDE PEARCE	FINDIN' A GOOD MAN	20	20
21	ALAN JACKSON	LINE RED ON A ROSE	21	21
22	BIG & RICH	11TH OF NOVEMBER	22	22
23	TRAVIS WALKER	SWING	23	23
24	REBECCA FLATT	LIFE IS A HIGHWAY	24	24
25	LENNER	MOUNTAINS	25	25
26	CARLE UNDERWOOD	BEFORE HE CHEATS	26	26
27	BARNE LARSEN	I DON'T KNOW WHAT SHE SAID	27	27
28	MONTEY GARY	SOME PEOPLE CHANGE	28	28
29	JACK INGRAM	LOVE YOU	29	29
30	GREENBUSH	CALIFORNIA GIRLS	30	30
31	REBECCA FLATT	MY WISH	31	31
32	JOHN COWLEY	LOVE IT AWAY	32	32



WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK
1	TIM MCGRAW	MY LITTLE GUY	1	1
2	TIM MCGRAW	MY LITTLE GUY	2	2
3	TIM MCGRAW	MY LITTLE GUY	3	3
4	TIM MCGRAW	MY LITTLE GUY	4	4
5	TIM MCGRAW	MY LITTLE GUY	5	5
6	TIM MCGRAW	MY LITTLE GUY	6	6
7	TIM MCGRAW	MY LITTLE GUY	7	7
8	TIM MCGRAW	MY LITTLE GUY	8	8
9	TIM MCGRAW	MY LITTLE GUY	9	9
10	TIM MCGRAW	MY LITTLE GUY	10	10
11	TIM MCGRAW	MY LITTLE GUY	11	11
12	TIM MCGRAW	MY LITTLE GUY	12	12
13	TIM MCGRAW	MY LITTLE GUY	13	13
14	TIM MCGRAW	MY LITTLE GUY	14	14
15	TIM MCGRAW	MY LITTLE GUY	15	15
16	TIM MCGRAW	MY LITTLE GUY	16	16
17	TIM MCGRAW	MY LITTLE GUY	17	17
18	TIM MCGRAW	MY LITTLE GUY	18	18
19	TIM MCGRAW	MY LITTLE GUY	19	19
20	TIM MCGRAW	MY LITTLE GUY	20	20
21	TIM MCGRAW	MY LITTLE GUY	21	21
22	TIM MCGRAW	MY LITTLE GUY	22	22
23	TIM MCGRAW	MY LITTLE GUY	23	23
24	TIM MCGRAW	MY LITTLE GUY	24	24
25	TIM MCGRAW	MY LITTLE GUY	25	25
26	TIM MCGRAW	MY LITTLE GUY	26	26
27	TIM MCGRAW	MY LITTLE GUY	27	27
28	TIM MCGRAW	MY LITTLE GUY	28	28
29	TIM MCGRAW	MY LITTLE GUY	29	29
30	TIM MCGRAW	MY LITTLE GUY	30	30
31	TIM MCGRAW	MY LITTLE GUY	31	31
32	TIM MCGRAW	MY LITTLE GUY	32	32

HITPREDICTOR

ARTIST	WEEK	TITLE	WEEKS ON CHART	PEAK
1	1	Leave The Pieces	1	1
2	2	My Little Guy	2	2
3	3	My Little Guy	3	3
4	4	My Little Guy	4	4
5	5	My Little Guy	5	5
6	6	My Little Guy	6	6
7	7	My Little Guy	7	7
8	8	My Little Guy	8	8
9	9	My Little Guy	9	9
10	10	My Little Guy	10	10
11	11	My Little Guy	11	11
12	12	My Little Guy	12	12
13	13	My Little Guy	13	13
14	14	My Little Guy	14	14
15	15	My Little Guy	15	15
16	16	My Little Guy	16	16
17	17	My Little Guy	17	17
18	18	My Little Guy	18	18
19	19	My Little Guy	19	19
20	20	My Little Guy	20	20
21	21	My Little Guy	21	21
22	22	My Little Guy	22	22
23	23	My Little Guy	23	23
24	24	My Little Guy	24	24
25	25	My Little Guy	25	25
26	26	My Little Guy	26	26
27	27	My Little Guy	27	27
28	28	My Little Guy	28	28
29	29	My Little Guy	29	29
30	30	My Little Guy	30	30
31	31	My Little Guy	31	31
32	32	My Little Guy	32	32

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HOT COUNTRY SONGS: 158 country songs are electronically monitored by Nielsen Broadcast Data Systems and are listed by their weekly Nielsen sound as to songs appearing in the top 10 on both the **800** Airplay and Audience charts. The full chart with all details (playlists and audience) is 2006-1990 Business Music. All rights reserved. © 2006. From Nielsen and HitPredictor are trademarks of their LLC. All charts. See Chart Legend for rules and explanations

BETWEEN THE BILLES

With 35.8 million audience impressions, the Wreckers step 2-1 on Hot Country Songs and make a mark in chart history. The twosome becomes the first new duo in 15 years to take a debut single into the summit, as Michelle Branch and Jessica Hahn close a gap for chart-topping new duos that began after Brooks & Dunn's first single almost two weeks at No. 1 starting in the Sept. 7, 1991, Billboard.

A new female duo has not capped the chart in more than half a century—until since

The Wreckers' track has amassed 593 million radio audience impressions since it bowed on Hot Country Songs in the April 15 issue. The videoclip has also played well since its March premiere, counting 411 spins at **Car** American Country, 349 at **CMT** and 263 at **VH1 Country**.

—Wes Jessen

SEP 9 2006

LATIN Billboard

ARTIST MONITORED BY
N
Nielsen
Broadcast Data
System

CHARTS DISPLAYED BY
N
Nielsen
Broadcast Data
System

HOT LATIN SONGS.

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	LOS AMIGOS COMPARTIDOS	LA VIDA ES UN REGALO	1	1
2	DOWN	MI VIDA ES UN REGALO	2	2
3	RI NUA SÓLA PALABRA	MI VIDA ES UN REGALO	3	3
4	MAS ALLA DEL SOL	MI VIDA ES UN REGALO	4	4
5	PAM RAM	MI VIDA ES UN REGALO	5	5
6	TERMO UN AMOR	MI VIDA ES UN REGALO	6	6
7	HIS DONT U	MI VIDA ES UN REGALO	7	7
8	ALADO DEL TIEMPO	MI VIDA ES UN REGALO	8	8
9	CALE	MI VIDA ES UN REGALO	9	9
10	DE AQUÍLAS TE FIBRO	MI VIDA ES UN REGALO	10	10
11	SPATIST LOS MATE	MI VIDA ES UN REGALO	11	11
12	NO, NO, NO	MI VIDA ES UN REGALO	12	12
13	SAJO EL SOL	MI VIDA ES UN REGALO	13	13
14	LA BOTELLA	MI VIDA ES UN REGALO	14	14
15	(WHEN YOU COME) UP IT UP TO ME	MI VIDA ES UN REGALO	15	15
16	LOS IMPULSES	MI VIDA ES UN REGALO	16	16
17	TE MANDO FLORES	MI VIDA ES UN REGALO	17	17
18	A TI	MI VIDA ES UN REGALO	18	18
19	ANGELITO	MI VIDA ES UN REGALO	19	19
20	QUE PRECISO ES EL CIELO	MI VIDA ES UN REGALO	20	20
21	TE COMPRO	MI VIDA ES UN REGALO	21	21
22	DETALLES	MI VIDA ES UN REGALO	22	22
23	COQUELO	MI VIDA ES UN REGALO	23	23
24	SE FUE	MI VIDA ES UN REGALO	24	24
25	FLOU NATURAL	MI VIDA ES UN REGALO	25	25

Hot returns to the top of Hot Latin Songs chart last week on Bill chart.

Song is in the top 10 of Tropical and Latin Rhythm Airplay charts.

LA SA Estación is No. 10 on the highest debut on Top Latin Albums at No. 16.

LA SA Estación is No. 10 on the highest debut on Top Latin Albums at No. 16.

LA SA Estación is No. 10 on the highest debut on Top Latin Albums at No. 16.

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	LOS AMIGOS COMPARTIDOS	LA VIDA ES UN REGALO	1	1
2	DOWN	MI VIDA ES UN REGALO	2	2
3	RI NUA SÓLA PALABRA	MI VIDA ES UN REGALO	3	3
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5	PAM RAM	MI VIDA ES UN REGALO	5	5
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23	COQUELO	MI VIDA ES UN REGALO	23	23
24	SE FUE	MI VIDA ES UN REGALO	24	24
25	FLOU NATURAL	MI VIDA ES UN REGALO	25	25

TOP LATIN ALBUMS.

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	LOS AMIGOS COMPARTIDOS	LA VIDA ES UN REGALO	1	1
2	DOWN	MI VIDA ES UN REGALO	2	2
3	RI NUA SÓLA PALABRA	MI VIDA ES UN REGALO	3	3
4	MAS ALLA DEL SOL	MI VIDA ES UN REGALO	4	4
5	PAM RAM	MI VIDA ES UN REGALO	5	5
6	TERMO UN AMOR	MI VIDA ES UN REGALO	6	6
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24	SE FUE	MI VIDA ES UN REGALO	24	24
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WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
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24	SE FUE	MI VIDA ES UN REGALO	24	24
25	FLOU NATURAL	MI VIDA ES UN REGALO	25	25

HITS OF THE WORLD

JAPAN		
ALBUMS		
WEEK	LAST WEEK	
(JAPANESE JAPAN)		
AUGUST 25, 2008		
1	NEW	
2	1	
3	2	
4	3	
5	4	
6	5	
7	6	
8	7	
9	8	
10	9	

UNITED KINGDOM		
ALBUMS		
WEEK	LAST WEEK	
(THE OFFICIAL UK CHARTS CO.)		
AUGUST 27, 2006		
1	1	
SNOW PATROL STYLOS - 13,649 (W)		
2	2	
CHRISTINA AGUILERA BACK TO BACKS - 11,914		
3	3	
JAMES MORRISON MEZMERIZED - 11,400		
4	4	
ORSON BROTHER - 10,646 (W)		
5	5	
THE FEELING FELT STORIES AND MORE (CD+DVD)		
6	6	
KEANE HONEY BEES THE OPEN DOOR (CD+DVD)		
7	7	
RAZORLIGHT HONEYBEE - 10,127 (W)		
8	8	
KOOKS HONEY - 9,900 (W) (NEW)		
9	9	
PAOLO NUTINI THE BEASTS OF ATLANTIS		
10	7	
NINA SIMONE THE ESSENCE OF NINA		

GERMANY		
ALBUMS		
WEEK	LAST WEEK	
1	1	NELLY FURTAQO DIE KUNST DER FRAUEN
2	2	SEBASTIAN ROSSI ON BEING AND BEING LEFT
3	11	ROGER CICERO CHRISTOPHERUS, L'AMANT
4	1	CHRISTINA AGUILERA BACK TO BACK 1/2
5	1	REG NO CHILI PEPPERS FRODO BAGGINS SONGS PLUS
6	1	LAURE LAURE - CD 1
7	1	JAIN DELAY MONTY PYTHON'S LAST REG
8	1	KATIE MELUA HIDE BY HIDE - TRANSPARENT
9	1	JOY DENALANE SONS & DAUGHTERS TO A LOST
10	10	BILLY TALENT THE BILLY TALENT

EURO		
DIGITAL TRACKS		
WEEK	LAST WEEK	
1	1	I DON'T FEEL LIKE GANON BENELUX DEERGAAR INTERNATIONAL / SEPTEMBER 9, 2006
2	2	DELA VU (ALBUM VERSION) BENELUX DEERGAAR INTERNATIONAL / SEPTEMBER 9, 2006
3	3	SEXYBACK (MAIN EXPLICIT VERSION) BENELUX DEERGAAR INTERNATIONAL / SEPTEMBER 9, 2006
4	4	CHASING CARS BENELUX DEERGAAR INTERNATIONAL / SEPTEMBER 9, 2006
5	5	NIPS DON'T LIE BENELUX DEERGAAR INTERNATIONAL / SEPTEMBER 9, 2006
6	6	PRODIGIOUS (ALBUM VERSION) BENELUX DEERGAAR INTERNATIONAL / SEPTEMBER 9, 2006
7	7	MY LOVE NO OTHER MAN BENELUX DEERGAAR INTERNATIONAL / SEPTEMBER 9, 2006

FRANCE		
ALBUMS		
WEEK	LAST WEEK	
[1980-07-13 TO 1982-07-13]		AUGUST 24, 2002
1	5	GLORIA RIUI LA TROISIEME CHANCE / ALBUM
2	1	LAURENT VOULTE LE SEPTIEME SABBAT RE-LES
3	11	RAPHAEL L'AMOUR (EPIC)
4	N/A	MOÏSSE L'AMOUR (EPIC)
5	6	BENABAR PARFUM DES MARCHANDS D'ART
6	29	MAÏKO LAVIGNE L'AMOUR EST MÊLE (EP)
7	3	ROBBIE WILLIAMS PROVENCE GALS (CAPRICORN)
8	M	M LES NITS & NITS (EP)
9	10	JEAN-LOUIS AUBERT OULAS (COLUMBIA)
10	17	MACDONNA THE MEXICAN CONNECTION (EPIC)

AUSTRALIA		
ALBUMS		
WEEK	LAST WEEK	
(US:)	AUGUST 27, 2006	
1	1	
KASEY CHAMBERS		
CHAMBERS (JIVE)		
2	1	
CHRISTINA AGUILERA		
BORN TO RAISE ROX		
3	2	
PINK		
HIDE FROM ME (JIVE TRISTE)		
4	7	
NELLY FURTADO		
LOVE & DEATH (JIVE)		
5	3	
CHRIS STALK		
BEYOND THE STANFORD STATION (JIVE)		
6	4	
EMO JOE		
BLACKPANTHERS: RED WINE (JIVE)		
7	5	
ROGUE TRADERS		
RED WINE (JIVE)		
8	6	
SOUNDTRACK		
RED WINE: BURNING (JIVE)		
9	8	
RED HOT CHILI PEPPERS		
STAINED CLASSIC (JIVE)		
10	9	
DIXIE CHICKS		
THE UNDISCOVERED COUNTRY (JIVE)		

CANADA		
ALBUMS		
WEEK	LAST WEEK	
ALBUMS		
SEPTEMBER 8, 2006		
1	NEW	ALEXSIFFIRE DEAD & COMPANY
2	1	CHRISTINA AGUILERA HONEY
3	2	CRISLY FROG MUSIC CRAP TALK WITH C. P. LUTERFORD, RICHIE COOPERSON
4	NEW	BRITNEY SPOONS THE SPOONS
5	3	NELLY FURTADO LOSER
6	NEW	OUTKAST THE OVERNIGHT
7	4	OXIE CNICKS THE OVERNIGHT
8	5	JAMES BLUNT THE UNLIONEL
9	7	THE SOUNDTRACK THE SOUNDTRACK
10	6	BILLY TALENT THE BILLY TALENT

8	UNFAITHFUL TOMMY LEE & JAY
10	YOU GIVE ME SOMETHING JAMES HENSON & JAY-Z
11	CRAZY (SINGLE VERSION) JAY-Z & MONIE MONIE
12	NEVER BE LONELY THE TEMPLERS & JAY-Z
13	EVERYTIME WE TOUCH (RADIO EDIT) CAROLAN & JAY-Z
14	STARS ARE BLIND (ALBUM VERSION) JAY-Z & MONIE MONIE
15	MANCATER (ALBUM VERSION) JAY-Z & MONIE MONIE
16	VOODOO CHILD MONIE MONIE & JAY-Z
17	U + UR HAND JAY-Z & MONIE MONIE
18	ME & U (MAIN VERSION) JAY-Z & MONIE MONIE
19	EMPIRE JAY-Z & MONIE MONIE
20	LEAVE BEFORE THE LIGHTS COME ON JAY-Z & MONIE MONIE

ITALY		
ALBUMS		
WEEK	LAST WEEK	
1	1	GIANNI NANNINI PINK 171,000 (W)
2	2	LAGABUE WAX 170,000 (W) NEW
3	3	CHRISTINA AGUILERA BAC 154,000 (W)
4	4	ITALIANO FERRO NEWLINE 150,000 (W) NEW
5	5	ENOS RAMAZZOTTI CUBA 149,000 (W)
6	6	FENLEY WAX 147,000 (W) NEW
7	7	PINK FLOYD RCA 146,000 (W)
8	8	REG HOT CHILI PEPPERS GEMINI 145,000 (W)
9	9	NEGHERARO NEWLINE 143,000 (W)
10	10	SNARKA WAX 142,000 (W)


SPAIN		
ALBUMS		
WEEK	LAST WEEK	
(PROMOTED/RETRA)		
1	NEW	MAKALA ALAS DE COLOMBIANE (MUSICA)
2	1	RIBO DE LOS VECINOS
3	2	MARC ANTHONY SOLO EN MI MANO (EMI)
4	3	ANABELA NUESTRAS TRES CARAS DE ORO
5	NEW	CHRISTINA AGUILERA SALVAME EL MUNDO 2
6	4	LA OREJA DE VAN OOSTEN SIN FALTA DE ALGO
7	5	JULIETA VENEGAS UNFINISHED BUSINESS
8	6	ANA TOROJO DE OTRAS VECES (MUSICA DE ORO)
9	7	KIKO NAVARRO BAILA Y GIRA (EMI)
10	8	SHAKIRA Dónde Estás Cabeza Llevada

MEXICO		
ALBUMS		
WEEK	LAST WEEK	(ARTIST)
JULY 26, 2008		
1	1	JOE JUSTICE NO COMANDANTE P. EL COMANDANTE JUSTO (LP) TELUS
2	2	ENRIQUE CASA DEL PAPA (EP) EPC
3	3	ALISSON ALISSON (EP) EPC
4	4	GLORIA TREVI A TRAVEZ DE LA TRAVEZADA (EP) TELUS
5	5	THE BLACK EYED PEAS THE PEAS (EP) TELUS
6	6	BELANOVA SUELO FUE (EP) TELUS
7	7	JOULE TA VENEZAS JULE TA VENEZAS (EP) TELUS
8	8	VARIOUS ARTISTS VICTOR BLU (EP) EPC, E. MONTAÑANA
9	9	FEY MONTAÑANA (EP) TELUS
10	10	SONY SONY (EP) TELUS

WALLONIA		
SINGLES		
WEEK	LAST WEEK	
PREMIER		10 AUGUST 2010
1	1	COEUR DE BOULE LE PLOMB DE VIOLE
2	2	CRAZY GIANE L'AMOUR COMME D'ENFANCE
3	3	UNFAITHFUL DANIELLE D'ARMENTIERE
4	4	ROC EMMA CO. 2010
5	5	WANEATE MELT FORTUNE MUSEE D'ART
ALBUMS		
1	1	LAURENT VOULZ LE DERNIER SOUS-C
2	2	PIERRE BACHELET LE WALLON DE MARCEL CO. 2010
3	3	RAPHAEL D'AMORE L'ARTISTE
4	4	CHRISTINA AUBILERA D'AMORE L'ARTISTE
5	5	MOSCOE

SWITZERLAND		
SINGLES		
WEEK	LAST WEEK	
1	1	SHERRA DUTTAHL BAMBIER, 17:52:38
2	2	COUP DE BOULE LA PLACE DE LA MUSIQUE
3	3	CRALXY COUP DE SANGREY, POUCE POUCE-LA
4	3	MANKEATER MILITARY MARCH, 1:56:11
5	NEW	DIR, JAN 1992 REMYNE ANDREWS ET JAN V COLOMBIA
ALBUMS		
1	1	CRISTINA AGUILERA RINGS TO RAINCE 1:56:11
2	2	TEZIANNA FERRO TEZIANNA 1:56:11
3	3	JAN DELAN BEYONCE RARE 1:56:11
4	NEW	JOY FRASER CLIMBER 1:56:11
5	NEW	WURZEL S HAMBURG 1:56:11

FINLAND			
SINGLES			
WEEK	LAST WEEK		
SINGLES			
1	1	THEO VAPAAUJONTAA KANSAA KOKO KOTIKUULUNEN 11 KOKOJA 1:17	WEEKEND 38 0000
2	NEW	FAIRYTALE GONE SAD BENJAMIN BEEBS	
NEW			
1	1	ROCK THIS PARTY (EVERYBODY DANCE NOW) THE KEMENIEMEN KOKO 1:17	
2	2	THE REINVENTATION OF BENJAMIN BEEBS JOHN BARNES (LAME E)	
ALBUMS			
NEW			
1	NEW	IRON MAZEN 2 NEW RELEASES 10 NEW RELEASES	
2	2	MAJI KARMMA KARMA KARMMA	
3	3	MAMBA NO TON TON TON TON TON TON	
4	4	THE KEMENIEMEN KOKO THE KEMENIEMEN KOKO	
5	5	JUANES NO TON TON TON TON TON TON	

POLAND		
ALBUMS		
WEEK	LAST WEEK	
1 (NEW DIS PRODUCTIONS/NOVA MUSIC) AUGUST 25, 2009		
1	1	VERGINE SINGLES
2	2	VARIOUS ARTISTS CIELO MIŁOŚCI • 100% HARMONIA
3	3	VARIOUS ARTISTS NIE ZOSTANIE W LATO PRZE MOJĄ
4	4	KATIE MELUA FREE BY FIVE
5	5	THE BUDDENHUT MONKS BORN NEW
6	6	PIOTR RUBIK WIEC
7	7	VARIOUS ARTISTS CIELO MIŁOŚCI • 100% HARMONIA
8	8	W KROKOWIE STRZAŁA
9	9	CHRISTINA AGUILERA BACK TO BACK
10	10	VARIOUS ARTISTS CIELO MIŁOŚCI • 100% HARMONIA

HUNGARY		
SINGLES		
WEEK	LAST WEEK	
THE ETHNICISATION OF BENJAMIN STROOS		
1	NEW	
2	1	
3	2	
4	3	
5	4	
6	5	
7	6	
8	7	
9	8	
10	9	
ALBUMS		
1	1	
2	2	
3	3	
4	4	
5	5	
6	6	
7	7	
8	8	
9	9	
10	10	

EUROCHARTS

SINGLE SALES

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	HIPS DONT LIE	DAVID NAVARRO	1	1
2	DEJA VU	BRITNEY SPEARS	1	1
3	CRAZY	DAVID NAVARRO	1	1
4	UNFAITHFUL	MARK ANASTAS	1	1
5	COUP DE BOULE	DAVID NAVARRO	1	1
6	FAÇON SEX	DAVID NAVARRO	1	1
7	AMT NO OTHER MAN	DAVID NAVARRO	1	1
8	MANEATER	DAVID NAVARRO	1	1
9	EVERYTIME WE TOUCH	DAVID NAVARRO	1	1
10	LOVE DONT LET ME GO (WALKING AWAY)	DAVID NAVARRO	1	1
11	BUTTONS	DAVID NAVARRO	1	1
12	REUTETRA TOI	DAVID NAVARRO	1	1
13	MANEATER	DAVID NAVARRO	1	1
14	FAÇON SEX	DAVID NAVARRO	1	1

ALBUMS

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	CHRISTINA AGUILERA	BACK TO BASICS	1	1
2	NELLY FURTADO	LOVER	1	1
3	RED HOT CHILI PEPPERS	STADIUM BOULEVER	1	1
4	SHAKIRA	ORACIO	1	1
5	SEVEN ROSES	THE NEW ROSES	1	1
6	RIHANNA	THE NEW ROSES	1	1
7	ORSON	THE NEW ROSES	1	1
8	JAMES MORRISON	THE NEW ROSES	1	1
9	MUSE	THE NEW ROSES	1	1
10	BLAYER	THE NEW ROSES	1	1
11	ROGER CIBARRA	THE NEW ROSES	1	1
12	THE PUSHCAT DOLLS	THE NEW ROSES	1	1
13	OUTKAST	THE NEW ROSES	1	1

RADIO AIRPLAY

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	HIPS DONT LIE	DAVID NAVARRO	1	1
2	CRAZY	DAVID NAVARRO	1	1
3	UNFAITHFUL	MARK ANASTAS	1	1
4	MANEATER	DAVID NAVARRO	1	1
5	WHOLE KNEW	DAVID NAVARRO	1	1
6	DEJA VU	BRITNEY SPEARS	1	1
7	I DONT LET ME GO (WALKING AWAY)	DAVID NAVARRO	1	1
8	FAÇON SEX	DAVID NAVARRO	1	1
9	AMT NO OTHER MAN	DAVID NAVARRO	1	1
10	LOVE DONT LET ME GO (WALKING AWAY)	DAVID NAVARRO	1	1
11	REUTETRA TOI	DAVID NAVARRO	1	1
12	MANEATER	DAVID NAVARRO	1	1
13	FAÇON SEX	DAVID NAVARRO	1	1
14	BUTTONS	DAVID NAVARRO	1	1

TOP CHRISTIAN

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	ALAN JACKSON	THE NEW ROSES	1	1
2	FLYCAT	THE NEW ROSES	1	1
3	SEAN	THE NEW ROSES	1	1
4	UNDERSTANDING	THE NEW ROSES	1	1
5	CASTING CROWNS	THE NEW ROSES	1	1
6	VARIOUS ARTISTS	THE NEW ROSES	1	1
7	KIRK FRANKLIN	THE NEW ROSES	1	1
8	CHUCK TOLIN	THE NEW ROSES	1	1
9	MARY MARY	THE NEW ROSES	1	1
10	THIRD DAY	THE NEW ROSES	1	1
11	GATHER VOCAL BAND	THE NEW ROSES	1	1
12	VARIOUS ARTISTS	THE NEW ROSES	1	1
13	LELAND	THE NEW ROSES	1	1
14	GRACEY	THE NEW ROSES	1	1
15	NATALIE GRANT	THE NEW ROSES	1	1
16	MARK HANAUER	THE NEW ROSES	1	1
17	LECRACE	THE NEW ROSES	1	1
18	KIERRA KIKI SHEARD	THE NEW ROSES	1	1
19	YOLANDA ADAMS	THE NEW ROSES	1	1
20	CONGREGATION	THE NEW ROSES	1	1

TOP GOSPEL

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	WICKIE WINKLES	THE NEW ROSES	1	1
2	KIRK FRANKLIN	THE NEW ROSES	1	1
3	THE THIBBETT & O.A.	THE NEW ROSES	1	1
4	MARY MARY	THE NEW ROSES	1	1
5	VARIOUS ARTISTS	THE NEW ROSES	1	1
6	LECRACE	THE NEW ROSES	1	1
7	KIERRA KIKI SHEARD	THE NEW ROSES	1	1
8	YOLANDA ADAMS	THE NEW ROSES	1	1
9	CONGREGATION	THE NEW ROSES	1	1
10	ISRAEL & NEW SPEED	THE NEW ROSES	1	1
11	NORMAN HUTCHINS	THE NEW ROSES	1	1
12	NICOLE C. MULLEN	THE NEW ROSES	1	1
13	BYRON CAGE	THE NEW ROSES	1	1
14	MARTHA MUNIZ	THE NEW ROSES	1	1
15	DOMINIC MCGILL	THE NEW ROSES	1	1
16	SHERMAN OLMY MINISTRY	THE NEW ROSES	1	1
17	BOUNDARY	THE NEW ROSES	1	1
18	MARK OF STANDARD	THE NEW ROSES	1	1
19	BISHOP D.E. PATTERSON & CONGREGATION	THE NEW ROSES	1	1
20	CECILE WINN	THE NEW ROSES	1	1
21	DOMINIC MCGILL	THE NEW ROSES	1	1
22	LEZ	THE NEW ROSES	1	1
23	LEE WILLIAMS & THE SPIRITUAL OC'S	THE NEW ROSES	1	1
24	DOMINIC MCGILL	THE NEW ROSES	1	1

MUSIC VIDEO

LAUNCH PAD

SEP 8 2008

WEEK	ARTIST	TITLE	PREVIOUS POSITION	PERFORMERS
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25
26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
30	30	30	30	30

WEEK	ARTIST	TITLE	PREVIOUS POSITION	PERFORMERS
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
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26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
30	30	30	30	30

HOT VIDEOCLIPS

VIDEO MONITOR

WEEK	ARTIST	TITLE	PREVIOUS POSITION	PERFORMERS
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25
26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
30	30	30	30	30

WEEK	ARTIST	TITLE	PREVIOUS POSITION	PERFORMERS
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
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26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
30	30	30	30	30

WEEK	ARTIST	TITLE	PREVIOUS POSITION	PERFORMERS
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25
26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
30	30	30	30	30

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HELP WANTED



GIBSON GUITAR SEEKS WORLDWIDE ENTERTAINMENT RELATIONS DIRECTOR

Gibson Guitar, the world's premiere musical instrument manufacturer is looking for a dynamic and experienced entertainment marketer as their Director of Entertainment Relations.

The candidate will be responsible for managing a very energetic group of artist relations and promotions experts worldwide. Responsibilities include: Overall management of multi-faceted promotional programs produced to effectively increase sales of all brands and raise awareness to the consumers through media and event exposure. Manage global group of professionals responsible for all Artist relations. Special Events Production, Media Relations, marketing partnerships and product placement. Preferred candidate will have international experience and be bilingual. Music and entertainment background mandatory. Organizational skills and technology knowledge a plus.

- Minimum of 10 years experience in related field
- Extensive Travel required.
- Management of large work force and ability to understand trends and research a plus.
- Director reports to the EVP of Outreach Marketing Position is based at Gibson Corporate headquarters in Nashville, Tennessee.

Position start date: immediate.
Qualified candidates need to send resume in Word format with Salary History to: Leah.mccrory@gibson.com

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HELP WANTED

SMITHSONIAN FOLKWAYS

RECORDINGS is looking for an experienced, proactive and creative music-entertainment salesperson with knowledge of music, social account sales practices. "For details and information on how to apply go to: www.sfolks.com - and click on announcement #06P11-6267. The Smithsonian Institution is an equal opportunity employer"

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VICTORY



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fax: 312.873.3889

www.victoryrecords.com

LEGAL NOTICE

NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 15, 2006 and August 29, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, October 17, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale heretofore described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.

4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting the person or persons identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.

5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent certain money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.

6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.

7. Only cash or cashier's check or other immediately available funds will be accepted for deposit or payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reimburse the bid, accept additional bids, or notify any other bidders of the acceptance of such bid or (ii) reoffer the Collateral for sale, without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.

8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.

9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.

10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser therefor, WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.

11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.

12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.

13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.

14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and conditions relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

September 2, 2006

NOTICE TO CREDITORS AND OTHERS REGARDING THE WINDING UP OF PASQUA MUSIC LTD., Pasqua Music Ltd., was incorporated pursuant to the provisions of the Ontario Business Corporations Act on February 5, 1986. On May 17, 2006, the shareholders of Pasqua Music Ltd., at a meeting called for that purpose, by special resolution, voted to wind up the corporation voluntarily pursuant to the provisions of the Ontario Business Corporations Act. David Marcovitch was appointed Liquidator of the estate and effects of the Corporation. Anyone having a claim against Pasqua Music Ltd., shall deliver proof of such claim to Liquidator, David Marcovitch, at the address below, on or before October 15, 2006, thereafter the liquidator will distribute the assets of Pasqua Music Ltd. having regard only to the claims then filed. David Marcovitch, Liquidator of Pasqua Music Ltd., Suite 201, 3199 Bathurst St., Toronto, ON, M6A 2B2, Canada.

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DISRUPTION LA

CONFIRMED SPEAKERS

SUBJECT TO CHANGE

- Paul Anthony, CEO, Rumblefish
- John Rabbitt, Talent Manager & Marketing Consultant, Tussum Entertainment
- Brandon Raich, Director of Writer/Publisher Relations for Europe, BMG
- Chuck Barrett, Executive Producer, Promo Only
- Maurice Bernstein, CEO/President, Giant Step
- Suzhen Brainer, General Manager, 3 Artist Management
- Richard Bridge, A&R Manager, Petrol Records
- Geoffrey Colon, Manager of Marketing and Merchandising, The Orchard
- Lailie Copicotte, President, Aurelia Entertainment
- Patrick Duddy, VP of Brand Imaging, Armani Exchange
- Boney Dolan, VP/Music Producer, Leo Burnett
- Shane German, Artist & Label Relations Manager, SoundExchange
- Genesino, Director of Dance/Hip-Hop Programming, Sirius Satellite Radio
- Eddie Gorfan, President, Music 2 Mix
- Alex Greenberg, Senior Account Executive, Mitch Schneider Organization
- Gregory Grene, Music Producer, Duff/PCB
- Heidi Gurell, VP of A&R, RCA Music Group
- Jedd Katschka, Creative Manager, Spirit Music Group
- Jennifer Masset, U.S. Label Manager, K7 Records
- John Melillo, President, John Melillo Entertainment Consulting
- Guy Oradel, President, Oradel Management
- John Peake, Program Director, KINGY San Francisco
- Orlando Puerta, Director of Dance & Lifestyle Marketing, Warner Bros. Records
- Gary Salzman, President, BIG Management & Entertainment
- Ricky Simmonds, Co-Founder/Director, AudioJelly.com
- Jeff Stroup, VP of Strategic Marketing, Island Def Jam
- Cary Vance, VP of Promotions, Promo Only
- David Waxman, Senior Director of A&R, Ultra Records
- Jared Wilig, Director of Music Programming & Industry Relations, AOL Music

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DAVID BYRNE



THE LUMINEERS



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